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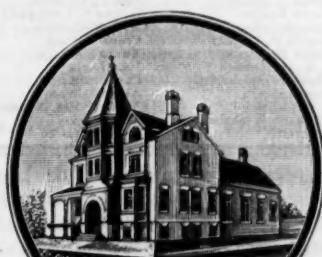
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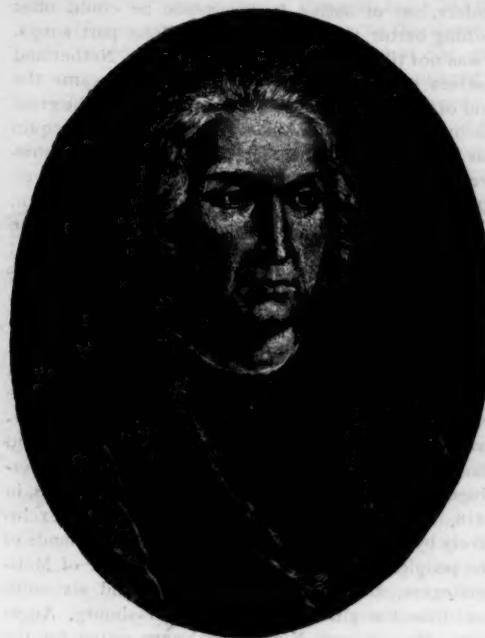
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## COLUMBUS.

### Music in His Time.



**N** the evening of October 11, 1492, three little coasting vessels, called caravels, steering due west by compasses whose needles varied to the westward in a hitherto unknown manner, were breasting waters unsailed before that time.

As the sun went down, making a path of golden glory before the advancing prows, the signs of neighboring land became unmistakable, and it is recorded that the sailors, animated with hope and guided by the unfailing religious fervor of their immortal commander, Christopher Columbus, sang a vesper hymn to the Virgin. What manner of music was this, and who was its composer? The answer to this query, interesting to every musician, is shrouded in the darkness of an age in which the scientific investigation of truth was crushed by the iron heel of religious dogmatism and distorted by the frightened vision of popular superstition. Spanish sailors might have sung Spanish music, but the records of our art in Spain at that time are practically a blank, and the names of the few Spanish composers which have come down to us—Salinas, Scribano, Morales, Ortiz and a few others—belong to the sixteenth century. Yet a great deal is known of the condition of music in Europe in 1492, and the inquiry as to what hymn the discoverers sang may well be set aside for the more interesting inquiry into the state of music in the time of Columbus.

At the outset it may be said that modern music was in its early infancy. Indeed it was an age of discovery in art as well as in geography, and the masters of song were just then laboriously searching out those fundamental laws upon which rest all the creations of Bach, Beethoven and Wagner. Crude as their attempts were in some respects, they had already established the claims of music to a place among the high arts, and proved that composition was one of the loftiest achievements of the human intellect.

Polite learning in the Middle Ages was in the hands of the monks, and hence we find that they were the art musicians of the time. I speak of art music as distinguished from popular music and from the folk song, the free, untrammeled utterance of the people, which was growing and developing by the natural process of evolution, and was already prepared to influence its cloister-bred sister. Since, then, the music of the

church was the scientific music of the time, let us briefly examine its nature and its growth.

#### *The Music of the Church.*

It had three distinguishing features: First, it was written in the ecclesiastical modes, borrowed from the musical system of the Greeks; second, it was vocal and *a capella*, and third, it was elaborately polyphonic. The steps which led to this condition can be briefly mentioned. In 314 Pope Sylvester founded schools for singing in Rome. In 367 the Council of Laodicea prohibited congregational singing, which had been practiced by the early Christians in Rome, immediately after the era of Christ, and confined the service to trained choirs. In 384 (or about that time) St. Ambrose perfected his system of chanting the church ritual, using four of the Greek scales—Phrygian, Dorian, Hypolydian and Hypophrygian. Of the character of the Ambrosian chant we have no knowledge save through the meagre accounts of contemporary writers, because at an early date it was merged into the Gregorian. From the descriptions we know only this much, that it was solemn and very sweet; and moreover it was metrical, by which is meant that it made account, after the ancient manner of the prosodial quality of the syllables. In this it differed from the Gregorian, in which the tones had no determined length. Pope Gregory, who was the head of the church from 590 to 604, added four more Greek scales to the system. The church chant, which was in its essentials the same then as it is now, was sung by choruses in unison; and it was not till the time of Hubald, a Benedictine monk of Flanders (840-930), that part singing was introduced into the service. Hubald systematized the harmony of his time; and Guido, of Arezzo (995-1050), taught the art of singing at sight. The more accomplished singers now began to add ornaments to their melodies, and there arose the art of "descant," which consisted in adding an impromptu ornamental part above or below the fixed chant of the liturgy. The absence of measure led to dire confusion, and though various attempts were made to bring order out of chaos, it was reserved for Franco, of Cologne, about 1200 A.D., to succeed. He wrote a famous treatise called "Musica et Ars Cantus Mensurabilis," in which he distinguished dual from triple time, and put in order the few blind attempts which had been made before his time to make notes representing sounds of different lengths.

In the meantime the teachings of Hubald had been learned in France. To the researches of Mr. Edmond Coussemaker, published in 1865, in his "L'Art Harmonique aux XII<sup>e</sup> et XIII<sup>e</sup>. Siècles," we are indebted for satisfactory information as to the birth and early development of counterpoint. Jean

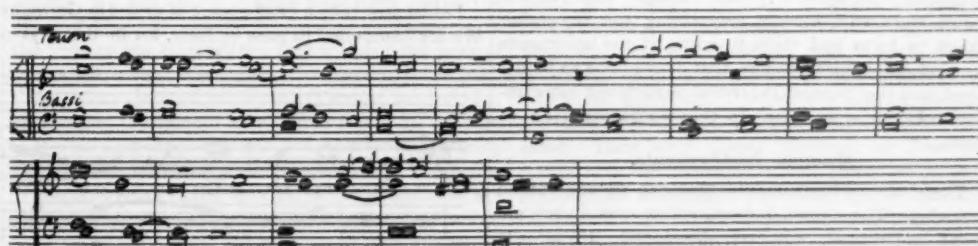
use of parallel fifths sanctioned by Hubald, adopted the open note style of notation and began the practice of interrupted canonic part writing. The general character of his music and that of his time was this: the tenor voice almost invariably sang the subject, or canto fermo, in long sustained tones; the other voices (two or more) accompanied it with parts elaborately contrapuntal, the matter being suggested by the primary idea. And everything was written in one of the old church modes. Since Dufay's music was sung long after his death and set the model which was followed by many succeeding composers, a specimen of his work may be offered as an example of the style which maintained its supremacy till the time of Columbus' voyage. Below is a fragment from Dufay's "Ecce Ancilla" mass.

#### *Church Music in the Netherlands.*

Dufay was a connecting link between the Paris contrapuntists and the great masters of the Netherland school. Between the years 1400 and 1600 this school was the controlling influence in music, and it exercised a greater and more beneficial sway than any other school that has ever existed. Its earliest masters were wholly absorbed in the exploration of the formal resources of their art and they reduced composition to a sort of mathematical formula, but they established the science of composition on a firmer basis than it had ever known and settled for all time the fundamental laws of polyphony. The dryest and most mechanical part of this work had already been completed and the first true genius in the history of music, Josquin des Prés, was making himself heard when Columbus set sail from Palos.

Josquin's predecessor was John Okeghem, born between 1425 and 1430. Okeghem was the most distinguished theorist and teacher of his time, and his contribution to the development of music consisted of a complete exposition of the resources of canonic form. He achieved the highest skill in the treatment of the "cancriz," or backward movement of the canto fermo, the inversion form, and the canon by augmentation and diminution. He went further and practiced forms which were cast aside by later composers. He used a repetition of the canto fermo, beginning with the second note and ending with the first; another in which all the rests were omitted; a third in which the tenor in the repetition was half retrograde and half progressive, and a fourth in which the repetition omitted all the shortest notes. This was the period of the supremacy of the riddle canon, in which a mystic Latin phrase gave a dark hint at the manner of working out. These riddle canons continued to be practiced by musicians long after Okeghem, but they gradually sank to their proper level.

Okeghem's immediate successor, Josquin, born about



Perotin, who flourished between 1100 and 1140, is the first composer who left behind him a specimen of the musical device of imitation, the foundation of canon and fugue; and in the days of Jean de Garlande, one of Perotin's immediate successors, double counterpoint was already well known. In other words, the old art of descant had been enlarged and reduced to a system.

The musicians of Belgium, already well advanced in their art, were not slow to utilize the new ideas of the French, and in a short time led their neighbors in the development of musical science. Tournay, just over the border from France, became the musical centre of Europe, and thither students flocked from all quarters. The shining light of this centre was William Dufay (about 1350 to about 1432). To recount the improvements in composition made by this profound master would require too much space. It may be noted, however, that he began to introduce popular melodies into his masses in place of the fixed chants (canti fermi) of the church, discontinued the

1450, and a singer in the Pope's chapel in Rome in 1484, was a complete master of all his teacher's science. But he never failed to keep before his mind a high ideal of beauty. He strove earnestly to make the artificial forms of the time subservient to a true musical purpose, and that he succeeded is proved by the trenchant comment of Martin Luther. "Josquin," said the great reformer, "is master of the notes; they have to do as he pleases." Furthermore, his success in making music beautiful is proved by his enormous popularity. Baini, the biographer of Palestrina, thus describes the condition of music in Europe prior to the rise of the composer of the Marcelline mass: "Si canta il solo Jusquino in Italia, il solo Jusquino in Francia, il solo Jusquino in Germania, nelle Flandre, in Ungheria, in Boemia, nelle Spagne, il solo Jusquino." From this we find that the music of Josquin ruled in Spain as well as in other countries, and set the fashion in her churches. For over sixty years his position remained undisputed. We know, therefore, that the condition of

church music throughout Europe at the time of Columbus' voyage was a logical outgrowth of the style of Dufay. Okeghem exhausted its technical resources and Josquin superimposed upon the skeleton so skillfully articulated the fair flesh of musical beauty. Music was still elaborate and artificial *a capella* counterpoint, written in the old church modes, but it was beginning to lift up its voice in appeal to the universal sense of beauty, thus opening the way to its just recognition as one of the fine arts. Much of Josquin's music would sound strange to modern ears, but some of it, if fairly performed, would still be beautiful. His "Stabat Mater" has been sung within a year in this city with good effect.

#### Popular Music of the Time.

From the art music of the day let us turn for a brief glance at the popular music. It is impossible to deal adequately with this topic in the limits of a paper like this, but it may be said that it was in general in a transition stage. It had begun to make its influence felt on art music when Dufay introduced secular tunes in his masses, and now the learned composers were beginning to write madrigals and part songs, which in the course of time gained the ear of the 'people. The last of the German Minnesingers, Heinrich von Meissen, died in 1318, but the celebrated Confrérie de St. Julien des Ménestriers, of Paris, lasted at any rate till 1741, for it is recorded that in that year Louis XV. made Jean Pierre Guignon "Le Roy des Violons." The songs of the troubadours and wandering minstrels were the popular songs of the day of Columbus, and in Spain the troubadours still survived. The character of the music sung by these persons is well described by Fanny Raymond Ritter in her "Essay on the Troubadours." She says:

"The merit of the troubadours in furthering the progress of music as an art was that they liberated melody from the fetters of calculation, gave it the stamp of individuality, and bore it on the wings of fancy into the domains of sentiment. They had the further merit of introducing new and peculiar changes of time, which, apparently irregular, were really forcible, symmetrical and original. It is also more than probable that the troubadours received new ideas in regard to melody from the East; as they found among the Arabs not only a different system of tones, but many fanciful vocal ornaments then unknown in Europe, and which they introduced in their own songs on their return from the Crusades. But as harmony was in that day yet undeveloped, the flowing vine of melody received little support from it and therefore often appears weak. The rules of composition were then highly complicated and ill classified, yet they were well understood by the best educated troubadours; and though their earlier songs were stiff, closely resembling the Gregorian chant in form and style, in some of the latter ones we find graceful melodies that leave little to be desired, and that possess more real variety and individuality of character than do the words attached to them."

#### Musical Instruments.

There was no instrumental music as we understand it to-day. The organ, indeed, which was a very ancient instrument, was well developed. It already had two manuals and early in the fifteenth century the pedals were added. In his "Theoria Musica," published at Milan in 1492, Franchinus Gaffurius has a picture of an organist playing on an instrument of this period. The position of the hands shows that the organist was using them independently, the right probably playing the canto fermo and the left the counterpoint. It was in the early part of the fifteenth century that the famous organists of the Church of San Marco in Venice began to flourish, and even as far back as 1364 we hear of Francesco Landini as a blind poet and organist in high repute. At first, however, the organ was used only to double the voice parts of church compositions, and it was not till 1598, when Claudio Merulo published at Rome his "Toccate d'Intavolature d'Organo" that we find an independent form for solo performance. In the days of Columbus the organ was still the humble servant of the voice.

There is abundant evidence that the clavichord and harpsichord were both in use in the days of Columbus, the former being especially used for the home practice of organists, and its technic being substantially

the same as that of the organ. The earliest mention of the harpsichord is in the rules of the Minnesingers by Eberhard Cerne, 1404 A. D. It is not mentioned in the enumeration of instruments made by Jean de Muris in 1323. Moreover, the earliest record of wire drawing is that at Augsburg in 1351. That the instrument was in use in England in Columbus' day is proved by a poem of William Cornish, "chapelain with the most famous and noble king Henry VII.," who reigned from 1485 to 1509. Cornish calls the instrument a "clarichord," but his description indicates the harpsichord. His lines are these:

The clarichord hath a tunely kynde,  
As the wyre is wrested and lowe,  
So it tuenyn to the player's mynde,  
For as it is wrested so must it shewe.

Of course the old Eastern lute and harp were in use, and they were employed to accompany the songs of the troubadours, Minnesingers and Meistersingers. The harp was a small three-sided instrument of few strings, and, of course, no pedals. The lute was five-stringed. In Spain the troubadours used the guitar, an instrument which has remained substantially unchanged since the fourteenth century. No doubt there was at least one among the hardy adventurers aboard Columbus' ships. A most important instrument was the vielle, a precursor of the violin. In the thirteenth century its body was oval and it had from three to six strings. In the fifteenth century we find it with four strings and shaped much like the violin. The gigue (German, Giege), rebab and rote, other varieties of stringed instruments played with a bow, were also in use.

We find also in use trumpets, drums, kettledrums and horns. One of the varieties of horn in use in the fourteenth century was the Roland's horn, shaped exactly like a cow's horn. All these wind and percussion instruments were used for martial purposes or in the chase. The wandering minstrels of the time used the flute, the schallmey (the oldest modern reed instrument descended from the *calamus*, the Roman reed pipe) and the bagpipe, otherwise known as the dudelsack. When wandering minstrelsy began to decay and the guilds began to form some of the instrumentalists entered the service of noblemen to play at court festivals, and in their labors we find the beginnings of the orchestra. A manuscript of the fifteenth century in the National Library at Paris contains a picture of a banquet at which musicians stand on either side of the table playing on a viol, a lute and two trumpets. They must have been performing one of those compositions described as "da cantare e sonare," for, as we have seen, separate instrumental forms had not yet appeared. Indeed, we may fairly say that when Columbus set sail for the New World instrumental music had not yet been born.

#### Music in Germany.

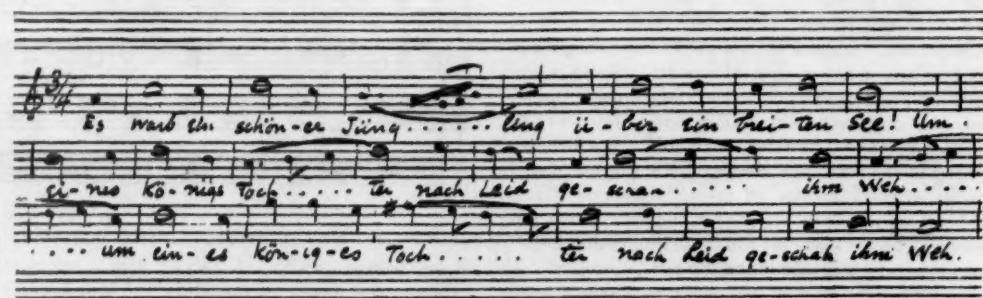
Let us now take a brief glance at music in Germany. We are compelled to pass by Italy, for in the days of

printed the masses and motets of the great Netherlanders, but of native Italian music he could offer nothing better than "frotolle," frivolous part songs. It was not till after the teachings of the Netherland masters spread through Italy that she became the land of song, and that was after the death of the great discoverer. In Columbus' day the music of Josquin was the only good music in Italy. In Germany, however, music was in an interesting period of its development, though as yet no real composer had arisen. The earliest German masters studied in Italy, and the first of them was Gallus (1550-91). But the art of song was known long before his birth, and at the time when Columbus was sailing westward across the Atlantic the Meistersingers had succeeded the Minnesingers. The troubadours were usually accompanied by jongleurs, who played their accompaniments and often supplied them with musical settings for the words. The most skillful of the Minnesingers, however, improvised their own words and music, and those who could accomplish this were called Meistersingers. After the death of Heinrich von Meissen, in 1318, the Minnesong ceased to be cultivated exclusively by courtly singers and passed into the hands of the people. Hence arose the brotherhood of Meistersingers, and during the fifteenth and sixteenth centuries the cities of Mayence, Strasbourg, Augsburg, Munich and Nuremberg were noted for the skill of their Meistersingers. The greatest of them all, Hans Sachs, was not born till 1494; but the Meistersong was the ruling form in German musical art in the time of Columbus.

The songs of the Meistersingers were somewhat stiff and formal, yet not lacking in melody, as that used by Wagner as the theme of his march goes to show. Perhaps no better description of a Meistersong could be given here than that sung by "Kothner" in expounding the "Leges Tabulaturae" to "Walther von Stolzing":

Each Mastersinger-created-stave  
Its regular measurement must have,  
By sundry regulations stated  
And never violated.  
What we call a section is two stanzas;  
For each the self same melody answers;  
A stanza several lines doth blend,  
And each line with a rhyme must end.  
Then come we to the "After Song,"  
Which must be also some lines long,  
And have its especial melody,  
Which from the other diff'rent must be.  
So staves and sections of such measure  
A Mastersong may have at pleasure.  
He who a new song can outpour  
Which in four syllables—not more—  
Another strain doth plagiarize  
He may obtain the master prize.

In Germany, too, flourished the folk song, which I omitted under the head of popular music for the purpose of placing it under German music. Who wrote the old Volkslieder no one knows, but many of them have been preserved to us. The "Limburg



Columbus there was no Italian music worthy of the name.\* In 1502 Petrucci, the first publisher of music,

\* It is interesting to note that the development of the tonal art, which from the twelfth to the sixteenth centuries had been sporadic, both artistically and geographically, began from the middle of the latter century to solidify itself into an organic whole. It did not, however, as might well be supposed, confine itself to the ever blue sky and genial climate of Italy, but turned first toward the inclement North—i. e., to the people inhabiting the countries between the Seine and the Rhine. Thence it suddenly turned to the South, so that for a period of nearly two centuries (1500-1725 A. D.) the Italians became the leading musical nation in Europe. —Naumann, History of Music, Vol. I., p. 672.

\*\* The first indication that we have of a special national coloring appears in the compositions of the French masters of the Middle Ages.

\*\* This was followed by its two offshoots, the Gallo-Belgic and the Netherland. But even these national colorings are but of very moderate tint, and indeed might be more correctly regarded as special theoretical laws (and the polyphonic style growing out of such) rather than as decided individualities exclusively peculiar to the people. They constituted part of the general development of musical art rather than the individual expression of a particular people. This will explain why the theories, art forms and musical expression developed by the Gallo-Belgians and Netherlanders became the general property of all the nations of Central Europe. —Naumann, Vol. I., p. 418.

The names of Italian composers do not appear in the history of music till after Adrian Willaert went to Rome in 1518. Zarino, Viola and Costanzo Porta were among his pupils.

Chronicle" contains a number in use between 1347 and 1380, and the "Locheimer Liederbuch" is a collection dated 1452. H. de Zelandia, in his "Lehr-compendium," gives many in vogue in the first half of the fifteenth century. The essential features of the Volkslieder are clearness and symmetry of melody and firmness of rhythm. The early ones also display a constant tendency to escape from the fetters of the ecclesiastical modes. In fact to them is due the final development of modern tonality. Nevertheless,

in Columbus' day that achievement had not been reached. Above is one of the songs in vogue at the close of the fifteenth century. Later versions of this song, dating from 1523, are clearly in the key of A minor, with the G sharp always marked.

The German church music of the time, from which developed the chorale, was founded on the Volkslied.

The familiar example of "Isbruck, ich muss dich lassen," set in four parts by Heinrich Isaak in 1475, and adapted after the Reformation by Dr. Hesse as "O Welt, ich muss dich lassen," was but the continuation of the practice of Heinrich von Laufenberg, who in the fifteenth century set sacred words to secular tunes continually. This brief review of the state of music in Germany in the time of Columbus shows us that the Volkslied and the Meistersong were the ruling powers, and that there was as yet no foreshadowing of the mighty art which has since developed in the land of the Teutons.

#### Music in England.

Whatever praise we may bestow on the Netherlanders, we must admit that English music developed independently and almost as fast as that of Europe from the thirteenth to the seventeenth century. The general course of its development appears to have been the same as that of Continental music. The Anglo-Saxon glee men corresponded to the wandering singers of the Continent, and later the minstrel and the troubadour claimed places in England. From the Norman Conquest to the Reformation minstrelsy flourished, but, as Mr. Chappell says, "the invention of printing [1440, and music type 1509], coupled with the increased cultivation of poetry and music by men of genius and learning, accelerated the downfall of the minstrels. They could not long withstand the superior standard of excellence in the sister arts on the one hand and the competition of the ballad singer (who sang without asking remuneration and sold his songs for a penny) on the other. In little more than fifty years from this time they seem to have fallen into utter contempt." Nevertheless, a few of them survived in the time of Columbus, and doubtless tried to reanimate public interest with old songs like the "Battle of Agincourt" (1415).

Art music in England was already well advanced in 1225, from which year (or thereabout) dates the famous "Sumer is icumen in," a fine specimen of polyphonic writing, a strict canon, four in one, with two additional parts forming a ground bass. Between the time of this composition and that of Columbus, England produced many learned composers and theorists. Among them were Walter Odington (1190-1250) author of "De speculatione musicæ"; Simon Tunstede (1310-1360), author of "De Musica Continua et Discreta cum Diagrammatibus" and "De Quatuor Principalibus in quibus totius Musicae Radices Consistent," and John Dunstable (1400-1458). The last may be classed as belonging to the time of Columbus. His treatises have been lost, but they were so frequently quoted by his immediate successors that we have a good knowledge of his work. His labors were, like those of Dufay, directed toward the improvement of the harmony of his time, and like, the Belgian, he discountenanced the use of parallel fifths and octaves. John Hamboys, who flourished about 1470, wrote a treatise on the music of Franco, of Paris, who flourished in the beginning of the thirteenth century. About the same time another treatise was written by John Hothby, a Carmelite monk. From the writings of these men it is plain that the English composers of the time of Columbus were engaged in the study of Continental music, and their art music closely resembled that of Paris and the Netherlands. England, however, had not produced a distinguished composer.

#### Music in Spain.

The first Spanish composer of eminence was Cristóforo Morales, a native of Seville and a singer in the pontifical chapel at Rome about 1544. His music is so completely modeled after that of the Netherland masters that Kiesewetter in his prize essay of 1828 on the Netherland school gives an example of Morales' counterpoint. Although a Spaniard, he undoubtedly belonged to the school of Okeghem and Des Prés.\* So far as can be learned the theory of music was not cultivated in Spain before the time of Salinas, who was born in 1513. Domenico Pedro Cerone, a native of Bergamo and maestro di capella of the royal chapel at Naples, published in 1613, in Spanish, a book of 1,200 pages, entitled "El Melopeo y Maestro: Tratado de Musica Theorica y Practica." This is believed to have been the first work of the

kind ever printed in the Spanish tongue. It comprehended the substance of Boethius, Franchinus, Glareanus, Zarlino, Artusi, Galilei and others. In the fifty-third chapter the author asks for what reasons there are more professors of music in Italy than in Spain and answers himself thus: 1. The diligence of the masters. 2. The patience of the scholars. 3. The general affection which the Italians entertain for music."

No doubt these seemed to Cerone to be good reasons, but it is probable that the slow progress of music in Spain may better be accounted for by the dominion of Moorish customs for many centuries in that country. It was just previous to lending their support to the enterprise of Columbus that Ferdinand and Isabella completed their conquest of Granada. In 1484 they were engaged in the war of extermination against the Moors. After a siege of eight months Granada, the last Moorish stronghold, fell, and as one historian words it, "Thus ended the empire of the Arabs in Spain after a duration of 800 years, during which they had introduced a degree of civilization and refinement unknown to the rest of Europe, and which Spain would never have enjoyed but for Moorish domination."

Beyond a doubt the Arabs were the earliest teachers of the Spanish in music as well as in the physical sciences. The Spanish guitar is only an improvement of the Arabian pandura, and it is well known that most of the Spanish dances are of Moorish origin. That the early Spaniards set value on the musical teachings of the Moors is proved by the preservation in the library of the Escorial of an Arabic manuscript with this title: "Abi Nasser Mohammed Ben Mohammed Alpharabi 'Musices Elementa, adjectis Notis Musicis et Instrumentorum Figuris plus tringata.'" The date of the manuscript is sufficient to prove that the system expounded in it was that of the early Arabs, a system so complex that it possessed eighty-four scales. As Alpharabius is an interesting figure in the musical history of Spain I may be pardoned for quoting at some length from a translation of an Arabic work.

"Maimonides," says the author, "in his epistle to Rabbi Samuel Aben Tybon commends him highly, and though he allows Avicenna a great share of learning and acumen, yet he prefers Alpharabius before him. Nay, Avicenna himself confesses that when he had read over Aristotle's Metaphysics forty times and gotten them by heart he never understood them until he happened upon Alpharabius' exposition of them. He wrote books of rhetoric, music, logic and all parts of philosophy, and his writings have been much esteemed not only by Mohametans, but Jews and Christians, too. He was a person of singular abstinence and continence and a despiser of the things of this world. He was called Alpharabius from Farab, the place of his birth. \* \* \* He died at Damascus in the year of the Hegira 339; that is about the year of Christ 950, when he was about four score years old."

Referring again to the work of Cerone, we find that he explains the system of music in use in his country in the days prior to his time and therefore covering the era of Columbus. He teaches fully the rules of the Gregorian chant, sets forth the established ecclesiastical modes of that pontiff, and gives the method of singing the offices. He goes on to treat of *Cantus Mensurabilis*, the rules of counterpoint, descant, fugue and canon. In his twenty-first book he gives an account of musical instruments, among which we find the pandura, flute, calamus, trumpet cornet (an obsolete instrument of the oboe family), organ, fagot, cornamusa (bagpipe), rebequina, violin, lyre, harp, monochord, clavichord and spinet. In his twenty-second book he goes deeply into the subject of riddle canons, one of which is resolvable by the throwing of dice.

This remarkable book proves one thing conclusively, that the early Spanish musicians devoted themselves to church music, and that their knowledge of it came from Italy. We have no testimony that the teachings of the Netherlanders reached Spain before the time of Morales. On the contrary we know that the Spaniards were extremely tenacious of the formulae which Gregory had instituted for the use of the Latin church. From this I am inclined to believe that the hymn sung by Columbus' sailors must have been a part of the regular vespers service, a plain chant in the Gregorian style.

Secular music had naturally received little atten-

tion from the Spanish students of music, and this made it all the more easy for the warm Oriental melodies and piquant rhythms of the Moors to take hold upon the people. In the whole of Cerone's pages there is no composition for any instrument except the organ, nor does he mention any noted player of lute, harp or viol. Yet the pandura was in use, and so was the three stringed fiddle, called the rebec. The favorite dances were the chaconne, sara-band, seguidilla and fandango, all of which were brought into the country by the Moors. As to the songs of the time, it can be said the trobadores have left behind them the celebrated *cancioneros* of the fifteenth century. These are large collections of songs of various kinds, among them the ballads in eight syllabled *assonants* (the vowels only rhyming) verses. These are said to have been sung as accompaniments to dances. Unfortunately none of the music of these songs has been preserved, go far as we know. It is necessary in closing this brief and wholly inadequate review of Spanish music in the historic days of Palos and the Santa Maria to say that there may be much of it extant of which the historians have no knowledge; for foreigners are rigidly excluded from most of the Spanish libraries.

#### Status of the Musician.

The musician of to-day, claiming the independent position of artist, can hardly realize what it meant to be a musician in the time of Columbus. Some idea of it has already been given in the passing references to the knightly troubadours, the Meistersingers, and the brothers of St. Julien; but before closing this paper the writer desires to add a few details to what has already been said. The whole race of strolling musicians in the Middle Ages almost certainly descended from the Roman comedians who were driven out of the seven walled city when Alaric swept down upon it with fire and the sword. They wandered into foreign lands to sing and pipe before the Frankish chiefs, now their lords and masters. In the earliest days they were simple vagabonds, whom the law did not allow redress for bodily injury wantonly inflicted. In the latter half of the twelfth and the early part of the thirteenth centuries these strolling musicians began to be employed in the mysteries and miracle plays, and thus gradually arose in the public estimation. Even before that time they had begun to be taken into the service of the knightly troubadours and Minnesingers as accompanists, their French title being *jongleurs*.

Subsequently it became their business to go about singing the songs of their masters, in short, to become their publishers. The troubadours themselves were nobles, originally those of Southeastern France. They got their first inspiration from the folk songs, but their own songs were distinguished by refinement and improved melody. These knightly singers existed simultaneously with the *jongleurs*, who sang and played for money, and neither class of musicians had quite died out in Columbus' day. The most celebrated troubadours known antedated the time in which we are just now especially interested. They were Count Thibaut, of Champagne (1201-1253), and Adam de la Hale (1240-1280). It is a notable and significant fact that the songs of the troubadours, like most of the folk songs, ignored the church modes and moved in the modern major and minor keys.

It is not a far cry from France to Germany across the Rhine, and the chanson of the troubadour soon found its counterpart in the Minnesong of the Fatherland. The era of the Minnesinger has been divided into three periods; the first, whose beginning is not definitely fixed, ended near the close of the twelfth century. The second period comprised the last decade of the twelfth century and the first half of the thirteenth. It was the golden age of the Minnesong, the age of Wagner's "Tannhäuser" and the great Sängerkrieg at the Wartburg Castle, the age of the Landgrave Hermann, Wolfram von Eschenbach and Walter von der Vogelweide. This time has been made alive for us by the genius of Wagner, whose contest in "Tannhäuser" introduces the actual personages of the real story. The third period was that of decline. The fourteenth century saw the gradual decrease of feudal power, and the burghers and artisans dared to do what had hitherto been reserved for their lordly masters. Thus the Minnesong was supplanted by the Meistersong and the Meistersinger became the

\* "Alexander Agricola (1460-1516 A. D.), a Belgian, spent the whole of his career among the Spaniards."—Naumann, History of Music, Vol. I., p. 361. Agricola was a pupil of Okeghem.

musical lawgiver of Germany. Here again, as I have already noted, Wagner has revivified for us the dead past. Our knowledge of the Meistersingers, their ways and their rules, is chiefly obtained from the curious work of Johann Christoph Wagenseil, entitled "De Sacri Rom. Imperii Libera Civitate Noribergensi Commentatio," which was printed in 1697. From this book we learn that Wagner took for the purposes of his drama historical personages, historical manners and customs and even historical music.

Although the time of the action of the drama is sixty years later than that of Columbus' voyage (Hans Sachs, who was born in 1494, being about sixty years old), the condition of music and the status of the common musician were about the same as they were when the great explorer left Spain. We find, then, that the musicians, the Mastersingers, in whom centred the secular musical art of the time in Germany, were all artisans or tradesmen. Wagner's list, which is historical, runs thus: Hans Sachs, shoemaker; Veit Pogner, goldsmith; Kunz Vogelgesang, furrier; Konrad Nachtigall, brazier; Sixtus Beckmesser, town clerk; Fritz Kothner, baker; Batthasar Zorn, pewterer; Ulrich Eisslinger, grocer; Augustin Moser, tailor; Hermann Ortel, soap boiler; Hans Schwarz, stocking weaver; Hans Folz, coppersmith. It is not necessary to recount the manners and customs of these people. The first act of "Die Meistersinger" is one of the most eloquent pieces of history in existence. The music lover who trusts in it as an accurate reproduction of the time which it represents will not be deceived. I need only call attention to the fact that the master musicians of that day were hard-handed sons of toil, who studied the art for its own sake and as a recreation after the prosaic labors of the bench and counter. The Meistersong took a deep hold on the German heart, and though it began to decay in the seventeenth century, one of its schools was in existence at Ulm as late as 1839.

In the days of Columbus existed also the musical guilds which were the forerunners of the Continental town orchestras. As far back as the thirteenth century the strolling musicians began to gather in towns, and there they formed societies for the protection of their common interests. Some of them became town pipers, and in the fifteenth century some were made town and corporation trumpeters. One result of the work of the guilds at this time was that musicians began to acquire some of the rights of citizenship. The guilds were accustomed to place themselves under the patronage of some noble, who selected from the guild a "piper king." It was his business to see that "no player, whether he be piper, drummer, fiddler, trumpeter or performer on any instrument, be allowed to accept engagements of any kind, whether in towns, villages or hamlets, unless he had previously enrolled himself a member of the guild." At irregular intervals a court was assembled, consisting of a mayor, four masters, twelve ordinary members and a beadle, whose business it was to mete out punishment to guild offenders. These guilds were simply the musical protective unions of the day. Outside of the German nations, where these guilds did not exist, the status of the ordinary musician in the time of Columbus was about the same as it had been for years before. He was a stroller, with hardly any legal rights and no consideration. His occupation was regarded as menial and the servants of the knights treated him with contempt. The jongleur who played the accompaniments for the troubadour, or even sang his songs when the master had no voice, was regarded as a servant and nothing more. The idea of any musician being entitled to the consideration of an artist, except the great church composers, would have been scouted.

In England the strolling musician was represented by the minstrel and the waits, and his status was about the same as it was on the Continent. In a somewhat better case were those who were under the protection of some prince or noble. For instance, the children of the chapel ate in the chapel hall with the yeomen of the vestry and were well cared for. They were the young students of choir singing, instructed by a master of song, who was appointed by the dean of the chapel. These children we find as a part of the household establishment of Edward IV., who died in 1483. From the "Liber Niger Domus Regis" Sir John Hawkins

makes a long quotation in regard to this household establishment. The part which interests us most at this time is this:

"Minstrillis thirteene, thereof one is virger, which directeth them all festyall dayes in their statyones of blowings and pypings to such offyses as the officeres might be warned to prepare for the king's meats and soupers; to be more redyere in all services and due tyme; and all these syting in the hall together, whereof some be trompets, some with the shalmes and smalle pypes, and some are strange mene coming to this court at fyve feastes of the year, and then take their wages of houshold after iij. d. ob. by daye, after as they have byne presente in courte, and then to avoyd after the next morrowe after the feaste, besydes theare other rewards yearly in the king's exchequer, and clotheinge with the householde, winter and somere for eiche of them xxs., and they take nightelye amongste them all iij galanes ale; and for winterse seasone thre candles waxe, vj candles pich, iij talesheids [talwood firewood cut into billets 18 inches long]; lodging suffytyente by the herbengere for them and their horses nightelye to the courte. Aulso having into courte ij servants to bear their trompets, pypes, and other instruments, and torches for winterse nightes whilst they blowe to suppone of the chaundry."

The musicians of the church were in much better circumstances than all others in the time of Columbus. As far back as the time of William the Conqueror we find that Hereford Cathedral had endowments which included support for seven choristers. We find similar endowments granted to St. Gregory's in 1363; to Wells in 1347; to the collegiate churches of Southwell, in Nottinghamshire; to Beverley, in Yorkshire, and Westminster. At Oxford, New College had an endowment for sixteen choristers, and Magdalen, All Souls and St. John's had similar funds. Nearer to Columbus' day the famous Dick Whittington, Lord Mayor of London, in 1424 founded an endowment for choristers in the Church of St. Michael Royal, which he built. Nevertheless, the first recorded case of a salaried organist is that of Leonard Fitz Simon, organist of Trinity College, Oxford, about 1580, at 20s. per year.

On the Continent, where there were already composers of celebrity, the condition of musicians was even better. Their careers almost invariably began in the choir and ended in the service of some prince or noble, and the Church had them under her eye from beginning to end. For instance, Okeghem was one of the college of singers at Antwerp Cathedral in 1443. In the following year he gave up his post there and entered the service of the king of France. In the year of Charles VII.'s death, 1461, he was the head of that monarch's chapel. He was in high favor with the eccentric Louis XI., who appointed him to the lucrative post of treasurer of the Church of St. Martin at Tours. There he passed most of the remainder of his life, retiring in 1490 and dying about 1513, nearly 100 years old. The great Josquin des Prés began his career as a chorister in the collegiate church at St. Quentin, his birthplace. He afterward became chapel master of that church. In the pontificate of Sixtus IV. (1471-1484) he was at the papal court, where he was in high repute as the rising composer of his time. The works composed by him while there were deposited in the Sistine Chapel, where many of them are still preserved. He had in turn as patrons the Duke Hercules of Ferrara, Lorenzo of Florence, Louis XII. of France and the Emperor Maximilian I. of the Netherlands. The last years of his life were passed in the possession of a church preferment at Condé, the gift of the emperor. At his death he was honored with an epitaph in the choir of this church.

Thus we see that while cultivators of popular music, except in the case of the knightly troubadours, were of the common people, and most of them wanderers and almost outcasts, the learned musicians of the day were the products of the cloister and had the sanction and backing of the all powerful mother church. Of riches, indeed, they had but little, but

<sup>†</sup> "The singers in the pontifical chapel have ever been held in great veneration and esteem, even by monarchs. Pope Agathe sent John, the principal singer in the church of St. Peter and abbot of the monastery of St. Martin, to England to inquire into the state of the Catholic religion; and at a synod convened by Theodore, Archbishop of Canterbury, he assisted as the Pope's legate."—Andrea Adami da Bolensa: "Observatione per ben regolare il coro de il cantori della Capella Pontificia" (Rome, 1711).

glory and honor were theirs and history has made their names and their contributions to the development of the divine art immortal.

W. J. HENDERSON.

## OUR SPECIAL.

THE particular features of this paper—issued to commemorate the peculiar coincidence of the discovery of America and the beginning of the epoch that embraces the discoveries of modern music—are unquestionably bound to attract the universal attention of those who are interested in music in America and Europe. It can be said in full reliance of the truth of the remark that there has never come from the press such a musical paper as this individual edition of THE MUSICAL COURIER, which embraces in addition to its special characteristics all the latest news from the world of music here and abroad.

As a medium for reaching the musical world there is no paper published on the globe to-day that can equal this, and for this reason its advertising columns are patronized in the superb style which this edition illustrates.

But more than all else does THE MUSICAL COURIER personify the tremendous influence of music in America. A country that can produce a musical journal like this demonstrates that it will excel all others in the future evolution of the art of music.

### MUSIC AT THE COLUMBIAN EXPOSITION.

THE bureau of music at Chicago has at last awakened to the importance of letting the musical world of this country into some of its secrets. Here is its latest proclamation and no one now can deny that it is not explicit enough:

#### WORLD'S COLUMBIAN EXPOSITION.

Department of Liberal Arts. . . . . Seine H. Peabody, Chief.  
Bureau of Music. . . . . Theodore Thomas, Musical Director.  
Wm. L. Tomlins, Choral Director.  
George H. Wilson, Secretary.

#### ANNOUNCEMENT.

CHICAGO, September 28, 1892.

The bureau of music of the exposition under date of June 30, 1892, made a statement of its plan in general for music during the six months, May to October, 1893, and presented the following classification of concerts:

1. Semi-weekly orchestral concerts in Music Hall.
2. Semi-monthly choral concerts in Music Hall.
3. Six series of international concerts, choral and orchestral, each consisting of four to six, in Festival Hall and in Music Hall.
4. Three series of oratorio festivals by United American choral societies in Festival Hall.
5. Concerts in Festival Hall, under the auspices of German singing societies.
6. Concerts in Festival Hall under the auspices of Swedish singing societies.
7. Six series of popular miscellaneous festival concerts by American singers.
8. Twelve children's concerts by Sunday school, public school and special organized children's choruses.
9. Chamber music concerts and organ recitals.
10. Daily popular concerts of orchestral music in Festival Hall.

It is the purpose of the announcement issued to-day to show what has thus far been accomplished in developing this plan.

#### ORCHESTRAL MUSIC.

An appropriation of \$175,000 for a permanent orchestra of 120 was made June 30. When it is realized that no less than 300 concerts will be given at which the services of an orchestra will be required, and that the time of giving those concerts which depend upon the presence in Chicago of visiting choral societies and of distinguished foreign composers cannot be fixed with certainty for many days in advance, the imperative need of a permanent orchestra will be seen. Provision being made for the appearance at the exposition of the representative orchestras of New York city and Boston, invitations have been sent to the New York Philharmonic Society, Anton Seidl conductor, and the Boston Symphony Orchestra, Arthur Nikisch conductor, to give several concerts each.

#### CHORAL MUSIC.

Co-operation has been asked of the organized choral societies of the entire country, and from the assurances of support already received a series of demonstrations covering the entire period of the exposition is confidently expected.

Invitations to co-operate in festivals of oratorio music





Offices and Editorial Rooms of The New York Musical Courier.

have been sent to the following named representative Western societies:

Conductor.	
Ann Arbor University Musical Society.	A. A. Stanley.
Cincinnati Festival Association.	Theodore Thomas.
Cleveland Vocal Society.	Alfred Arthur.
Columbus Arion Club.	W. H. Lott.
Dayton Philharmonic Society.	W. L. Blumeschein.
Des Moines Vocal Society.	M. L. Bartlett.
Detroit Musical Society.	A. A. Stanley.
Indianapolis Festival Association.	F. X. Arens.
Louisville Musical Club.	C. H. Shackleton.
Milwaukee Arion Club.	Arthur Weld.
Minneapolis Choral Association.	S. A. Baldwin.
Omaha Apollo Club.	L. A. Torrens.
Pittsburgh Mozart Club.	J. P. McCollum.
Richmond Philharmonic Society.	Max Leckner.
St. Paul Choral Association.	S. A. Baldwin.
St. Louis Choral and Symphony Society.	Joseph Otten.

The following named representative Eastern societies have been invited to co-operate:

Conductor.	
Baltimore Oratorio Society.	Fritz Fincke.
Berkshire County (Mass.) Musical Society.	G. A. Mietzke.
Boston Cecilia Society.	B. J. Lang.
Boston Handel and Haydn Society.	Carl Zerrahn.
Brooklyn Choral Association.	C. M. Wiske.
Buffalo Festival Association.	
Hartford Hosmer Hall Choral Society.	R. P. Paine.
Middletown Choral Society.	
Williamantic Choral Union.	
Hampden County (Mass.) Festival Association.	G. W. Chadwick.
Montreal Philharmonic Society.	G. Couture.
Newark Vocal Society.	L. A. Russell.
New York Oratorio Society.	W. J. Damrosch.
New York Arion Society.	Frank Van der Stucken.
New York Liederkrantz.	Heinrich Zülner.
Philadelphia Chorus.	C. M. Schmitz.
Portland (Me.) Haydn Society.	H. Kotzschmar.
Providence Arion Club.	Jules Jordan.
Reading (Pa.) Oratorio Society.	E. A. Berg.
Toronto Philharmonic Society.	F. H. Torrington.
Washington Choral Society.	W. J. Damrosch.
Worcester County (Mass.) Festival Association.	Carl Zerrahn.

\* Representing Connecticut.

The Western societies have been asked to prepare for festival performance the following works: Bach's "A Stronghold Sure," "Händel's "Utrecht Jubilate" and selections from "Israel in Egypt" and "Judas Maccabaeus;" first part of Mendelssohn's "Saint Paul," selections from the requiem mass of Berlioz and selections from the compositions of Wagner.

Choice of works to be sung by united Eastern societies is at present the subject of correspondence.

In addition to the several festivals by a chorus of 2,500, to be given in Festival Hall, and in conjunction with an orchestra of 200 and eminent soloists, each society named above has been invited to prepare an independent work for performance in the Music Hall, in connection with the exposition orchestra. The choral festivals by representative organized societies, which it is expected will be held in May and June, and in September, will each occupy three days of a given week, and the remaining days of the week will be allotted to individual societies for a separate appearance.

Under date of September 24 invitations to join in a demonstration in the Music Hall of the exposition were sent to the following representative male choruses of the country:

Conductor.	
Boston Apollo Club.	B. J. Lang.
Brooklyn Apollo Club.	Dudley Buck.
Cincinnati Apollo Club.	B. W. Foley.
New York Mendelssohn Glee Club.	Joseph Mosenthal.
Philadelphia Orpheus Club.	M. H. Cross.
San Francisco Loring Club.	D. W. Loring.
Springfield (Mass.) Orpheus Club.	E. Cutler, Jr.

These societies were asked to prepare for joint performances: Music to "Edipus Tyrannus," J. K. Paine; "Columbus," a cantata, Dudley Buck; "Frithjof," a cantata, Max Bruch.

Three concerts by representative male choruses are planned, at each of which the united chorus and certain of the individual societies will take part, the works named above to constitute the climax of each program. It will be the endeavor of the bureau to present the compositions of J. K. Paine and Dudley Buck under the personal leadership of these composers.

Yet another choral arm of the exposition is the Chicago Apollo Club and its auxiliary, and the Chicago Festival Chorus—together numbering 2,500.

Regarding the works intended to be performed during the six months of the exposition it can be said that all the great classics and the nobler compositions of modern composers will be included. Among these may be mentioned Bach's "St. Matthew's Passion;" Händel's "The Messiah;" Mendelssohn's "Elijah;" Beethoven's "Ninth Symphony;" Mozart's "Requiem Mass;" "The German Requiem;" Brahms; "Requiem Mass," Verdi; "The Redemption;" Gounod; "The Rose of Sharon," A. C. Mackenzie; "The Golden Legend," Arthur S. Sullivan, and works by Dvorák, Saint-Saëns, Massenet, Tschaikowsky and other composers.

Plans are rapidly being developed regarding choral demonstrations under Sections 7 and 8 of the classification. The concerts to be given under Sections 5 and 6 of the classification are in the control of the German and Swedish societies respectively. Since the classification was pre-

pared the Welsh societies have accepted the use of Festival Hall for a series of concerts.

#### INTERNATIONAL CONCERTS.

Invitations to representative European composers to visit the exposition as guests and to conduct programs of their own compositions have been sent, through the courtesy of the State Department and of resident American Ministers abroad. Acceptances have already been received from Camille Saint-Saëns, of France, and Dr. A. C. Mackenzie, of England, who will visit the exposition in June and September respectively. Each of these distinguished musicians will appear as conductor of his own choral and instrumental compositions, and it is the privilege of the bureau to announce, in addition, that Camille Saint-Saëns will take part in several concerts of chamber music, and will appear as interpreter of his own piano concertos and as organist.

Among the German musicians invited were Dr. Johannes Brahms and Dr. Joseph Joachim, both of whom find it impossible to accept. Their letters of regret are published this day by the bureau.

#### CHAMBER MUSIC.

Had the invitation been accepted which the bureau sent to the Berlin Quartet, of which Dr. Joachim is leader, it would have been possible to present at the exposition the most notable interpretations of the great masters of chamber music. Announcement of substitute plans will be made.

The bureau concludes this announcement by quoting from its initial prospectus the words which express the two central ideas governing its plans: First, to make a complete showing to the world of musical progress in this country of all grades and departments, from the lowest to the highest. Second, to bring before the people of the United States a full illustration of music in its highest forms, as exemplified by the most enlightened nations of the world.

THEODORE THOMAS, Musical Director.  
Bureau of Music, WM. L. TOMLINS, Choral Director.  
GEORGE H. WILSON, Secretary.

Here are copies of the letters of regret from Joachim and Brahms. Many more will probably follow:

TARAS, August 26, 1892.

HONORED SIR—The idea to gain an insight into the development of music in America, where I have so many pleasant connections through former pupils who have returned there for their life work, was very enticing and the temptation to do this very great under such agreeable conditions as your flattering invitation and the munificent hospitality of your fellow citizens offered to me.

If I were free—that is, without the duties which I assumed in my connection with the Music School in Berlin—I would certainly have come even without the truly amiable persuasiveness of your worthy ambassador, Mr. Wilson. But unfortunately the more I thought about it the more I realized that the journey and the resulting fatigue during my vacation would be too much for me, or that I would be obliged to curtail my duties as teacher in Berlin too much in order to regain fresh powers for your music festival. A conscientious conception of the duties imposed upon me for the rest of my life forbade the last, while an exhausting journey would injure my health without an adequate benefit to your undertaking.

I therefore had to resign myself to the facts and telegraph you my regrets, advising your secretary of my motives by letter. I cannot refrain, however, from expressing to you my hearty regrets and at the same time my sincere thanks that you should have desired me amidst your coworkers at the festival. I beg of you to express to all those who have been instrumental in sending to me this highly honored call to Chicago how much I appreciate their confidence, and that I shall cherish the amiable wording of their invitation as long as I live.

Wishing you, hon vred sir, a brilliant success in your grand undertaking, I am, with the expression of the greatest esteem,

(Signed) JOSEPH JOACHIM.

ISCHL, August 24, 1892.

HONORED SIR—In answer to subsequent communications from your bureau I beg to report to you what I had the honor to convey verbally to your representative. Above all, that I feel the deepest and liveliest satisfaction the honor which your invitation conveys, but at the same time the confession that I cannot come to a resolution to accept it. I need not tell you in detail how enticing the offer is, but it would be inexcusable for me to be tempted into making promises. At the last moment my resolution would fail me and I would have to ask you to relieve me of my promises. You must therefore excuse a citizen of the Old World who cannot undertake so great a journey as easily as you do, and confer the honor to represent German music at your exposition on some of his colleagues.

With the greatest admiration and esteem, Yours truly,  
(Signed) JOH. BRAHMS.

M. R. H. E. KREHBIEL has the following to say about Indian dancing and Indian music in his interesting article about the Six Nations in the Sunday "Tribune:"

While undergoing these modifications in habits of thought and in matters of outward appearance the Indians, who cling to what they fondly call the old religion, have retained intact the two more important features of their ancient ritual—the music and the dance. They have had no civilized training in either of these respects. The more or less frequent use of English has doubtless modified their utterance, but it has left them still the barbaric power of singing intervals that are well nigh impossible to one trained by what is called the diatonic scale. Nobody could mistake their dancing for that of civilization. It was astonishing how much grace an active young fellow could put into movements every step of which was made by raising the foot and setting it down flat upon the floor. There was almost no flexure of the ankle; the bending was all at the knees and the hips. For difficulty it was almost like dancing on stilts. There was no light pirouetting on the ball of the foot. The heel had to take all the thumps.

Yet in the first dance, which was led by the warriors, many of the movements were highly interesting. All the dancing, and the music as well, was marked by the most accurate rhythm. The women, in dancing, used the alternating heel and toe movement so common among so-

called uncivilized peoples, which Fewkes noticed as characteristic of the Zuni women in performing what he calls the dance of the Klar-hey-way. In this way they seem to glide along the floor.

In marching they attained the same smooth, undulatory motion by taking steps just half as long and twice as often as the men without raising the feet from the floor. They never sang, and while the men were all activity and exertion the impassive demeanor of the women was something to remember.

The dance led by the warriors was executed to the rhythmical beating of two turtle rattles upon a bench, which evidently endured the same infliction many times before. Then the women came out and danced to music furnished by a band of twelve musicians, who chanted what seemed like an invocation to the Great Spirit, for the words O Haweeniyo occurred in it over and over again. The musicians sat facing each other on two benches in the middle of the room, and the dancers circled round them. Then a dance was led by the chief men, and finally most of the persons in the room joined in what was called the snake dance, an animated march around the room, in which the whole line was linked together hand to hand. Doubtless all these, both music and dance, are older than the particular form of worship to which they are now devoted.

#### RICHARD WAGNER.

"HIS LIFE AND WORKS," BY ADOLPHE JULLIEN.

FTER all, it is a wholesome thing to read a new version of the life of a great master, to renew one's acquaintanceship with all the erstwhile familiar details of his existence, his struggles, sorrows, joys and eventual victory.

There are not a half dozen biographies of Richard Wagner in existence, and in strict fact his life has yet to be written—to be written by a sympathetic yet impartial critic, neither a carper nor yet a fanatic. This new life of the great German tone-poet—what other master so well deserves the hyphenated title—was written about 1887 by a Frenchman whose critical writings have always been largely devoted to the Wagnerian cause in France (like his confrère, the recently deceased Victor Wilder), and is Englished by Florence Percival Hall. Of the character of the translation more anon.

The work is in two volumes and is headed with a short introduction by Mr. B. J. Lang, of Boston. It contains fourteen phototypes, from original drawings by Mr. Fantin-Latour; fifteen portraits of Richard Wagner, and 113 text cuts, scenes from his operas (these latter very indifferently done); views of theatres, autographs, numerous interesting caricatures and tail pieces. The "édition de luxe" is limited to 1,000 copies, published at Boston by J. B. Millet Company, 1892. Both volumes together number 432 pages and an index is appended. The letterpress is capitally clear and the binding and general get-up of the work sumptuous.

So much for the externals, which are most commendable as to taste and finish. The inside of these volumes is otherwise. Fantin-Latour's drawings are poor in spirit and execution and their reproduction distinctly inferior. Some of the wood cuts are wretched, and the various portraits and caricatures of Wagner are the one redeeming feature pictorially, and principally through their comparative novelty. The picture which heads Volume II., entitled "The Muse," is in poor taste, though possibly a sop to the Gallic Cerberus, whose goddess is, as Mathew Arnold once wrote, Lubricity. Wagner had his fleshy side, little need therefore to emphasize it, which this phototype does to an alarming degree; but why cavil at this eminently French view of the Leipzig-Bayreuth master, for it has its merits as well as its demerits? The latter, however, are grave ones.

The first question that occurs to one after reading Jullien's work is: "Was Richard Wagner a Wagnerite?" and one is forced to the rather sad conclusion that he was not; not that Jullien is an extremist at either end of the scale, but that he has transposed the character of the great man into such a distinctively Gallic key that few traces of the original Teutonic man remain. Mr. Jullien is an admirable critic, but he cannot paint character either by a few bold strokes in the impressionistic and fantastic style of Catulle Mendes nor can he build up patiently line by line a studied—though artificial—presentation of Wagner, as, for example, Glassenap has done for us. Jullien's Wagner is very Celtic, very boneless, very lifeless, in a word a studio model draped according to Parisian taste.

There is too much that is redundant in these two volumes, much that is a twice told tale for American readers; who, for instance, care to read the plots of the Wagnerian opera nowadays, and told, as Mr. Krehbiel very acutely suggests, in a most extraordinary fashion. Extraordinary because the biographer cannot for the life of him tell his story in a straightforward fashion without interjecting some

views of his own which are slightly foreign to the original text.

We must not forget, however, that by French readers much of the tiresome recapitulation is craved for, is, in fact, an absolute necessity; as Wagner literature is as yet comparatively scanty in France. Therefore skip Mr. Jullien's mechanical writing and seek for his original thought.

The author's preface is extremely interesting, as it shows the present status of the Wagner music drama in France and reveals how thoroughly Chauvinism was to blame for the recent outbreaks against the "music of the future." After aristocratic spite, as represented by the Jockey Club, had spent itself on "Tannhäuser," it remained for the proletariat, angered by Wagner's imprudent utterances and fanned into insurgency by Parisian penny-a-liners, to wreak their vengeance on the presumptuous author of the "Capitulation." But all this is history, party lines are effaced, Wagner's most determined foes are nearly all dead or their powers of stinging rendered innocuous by old age, and the thing to be feared the most is that all France will become fanatically Wagnerized and will thereby close her ears to all that is distinctively national, and of course destroy, for the time being, originality. Wagner's is a genius that cannot be transplanted without doing both good and evil. His is a personality so gigantic that it simply blots out, effaces, crushes smaller talents; and therein lies one of the reasons of his exciting such fanatical hatreds and affections. He can be calmly discussed, for the battle is over; he is classified, and though it will take centuries to appreciate and apprehend him in all his majesty and grandeur, yet the time has gone by for the blind acceptance of all his formulae and for too soft judgments of his many glaring deficiencies, both as a man and as an artist.

Never speak aught but good of the dead was probably framed by some old Roman butcher who had slaughtered his foe and thought to placate his conscience and win his friends' admiration by spouting paradoxical apothegms. Of Richard Wagner the truth must be told sooner or later, and better the truth than the half hero, the demi-god and the black demon his foolish friends and malicious enemies respectively seek to make him. Overstatement is almost as dangerous as withholding the truth. The true Wagner may be found in his writings far better than in the onesided views hitherto advanced by others. To call a man a 'god' in this age is as insulting as to call him a 'devil.' Richard Wagner was first and foremost a man, with all the usual faults and failings of robust masculinity. He was a condensed cyclone, wrathful, impatient, shifty as to character, uncertain as to word, a liar at times, but a royal one, ungrateful to a magnificent degree, a genius and a man with the heart of a hero.

If ever a man illustrated perfectly that music is neither a moral nor an immoral art, Richard Wagner was that man. For his art he would have robbed a bank; for his art he would have trampled down nations. He had the lust of insensate ambition and power, as had Napoleon Bonaparte. Like the little Corsican, he forgot ties of blood and country to further his personal ambitions; but unlike Napoleon, he never met his Waterloo, or rather his whole career until just before the last was a succession of Waterloos. Like a certain American general, he never knew when he was whipped; in fact Richard Wagner was a much greater man than Napoleon, for he fought single handed against greater odds and bequeathed a life work that has put the civilized world under a debt of gratitude to him. Nothing short of a cosmical cataclysm can efface Richard Wagner's achievements from the world of music—such an upheaval that laid low the civilization of the fabled Atlantis.

Where music is, Wagner is. You may hate him, fight him, but you cannot ignore him. He is a vital fact and can no more be disregarded than Beethoven. Let us see what Mr. Jullien has made of him.

Knowing his audience he begins at first by apologizing for him, and by a clever parallel Jullien compares Wagner's behavior toward the Parisians with that of Mozart's. It may be remembered that Mozart visited Paris in 1778 and never missed an opportunity to rail at the frivolity of the French, at their vices, at their want of true art feeling. Only he was doubly as severe as Wagner, and in his strictures went so far as to deny all virtue to French men and women, an

impeachment, by the way, that is often made by superficial critics in these days. Wagner was soured by adversity, but he never went as far as did Mozart, who had naught but success at the French capital. Mr. Jullien scores a point by this parallel, a point that has certainly been appreciated by his French audience, who are gradually learning to judge the music and the man in Wagner in different lights.

Weber, too, was a sinner like Mozart and Wagner, but his sins are forgotten by the French in the admiration for his genius.

This is now rapidly becoming the same in Wagner's case. By the year 1900 Richard Wagner will dominate the French operatic stage as Meyerbeer never did, and so poetical justice will at least be gained. Jullien does not attempt, like Wagner's English admirer, Mr. William Ashton Ellis, to whitewash Wagner's part in the Dresden émeute, but he seeks to show that Wagner's behavior toward his first wife, Minna Planer, was all that could be wished for. History differs with Mr. Jullien as to this point, however. It would be well to say just here that apologists of Wagner—in fact apologists for anybody—seem to have a sorrowful time in this world. With laborious toil, worthy of a better cause, they carefully smear their little texts over the crevices in the character of their idols, fill in the great gaps with verbal stucco and put neat little rhetorical shoes to cover up the clay feet. And then, alas, comes a great wind, and it is called truth, and often as not issues from the lips of the painted idol, and the original man shows forth in all his weakness, imperfection, nobility and glory.

The mental structure of many people incapacitates them from receiving a new dispensation at first hand. Hence arises the necessity of exegetic writings, glossaries, criticisms, explanatory texts and—damnable word—apologists. These crutches for weak minds—as Thomas Huxley would say—seem to be a necessary evil, hence we have in France the spectacle of Massenet dealing out spoonfuls of Wagner in diluted doses until the national stomach is strong enough to stand the genuine stuff, and Jullien serves up in literary fashion an apology for the real Richard Wagner, which must suffice as a stop gap until the irritable brain of the Frenchman becomes soothed.

How wise all this is we do not question. Expediency is a makeshift of the devil sometimes called procrastination.

The Wagner war in this country was waged in no uncertain tone, but then environment, mental and geographical, plays a rôle that is not to be underestimated.

The chapter called "Three Years at Paris" is very interesting and valuable, some minor but important details being supplied. Berlioz's avowed enmity to Wagner as man and artist is not concealed and furnishes some food for speculation. Wagner has, with some show of justice, been accused of ingratitude toward Meyerbeer, but in his relations to Berlioz his conduct was wholly admirable. He acknowledges his debt to the eccentric French genius, particularly his obligations to him on the score of the latter's superior knowledge of orchestration. Wagner could at times be just minded.

All said and done, the life of Wagner at Paris is one of the most important features of these volumes, as it should be. The "Tannhäuser" episode is given in its entirety, and many forgotten or hitherto neglected facts are exhumed.

One would cavil at Jullien's want of sympathy for the metaphysical side of Wagner's writings and music but that his thoroughly Gallic mind incapacitates him for such appreciations. Wagner's visit to London is much more fully told in Praeger's monograph, which has just been translated into German, by the way.

All due justice is done to the first production of "Parsifal" and the closing scenes of the master's life, his mortal illness at Venice and his funeral.

Wagner's outspoken dislike for Johannes Brahms did not prevent the latter master, however, from sending a large laurel wreath to the Bayreuth obsequies.

Mr. Jullien takes occasion toward the close of his second volume to deny Wagner noblesse of character, and describes him as a man whose life was a perpetual exaggeration and contradiction. This is getting much nearer the truth as he expounded it earlier in his work. He also considers Wagner's con-

duct toward his Jewish friends as highly reprehensible. He tells of the intended treachery of Meyerbeer, who, it is alleged, wrote the following letter to Schlesinger, the Paris publisher, after having first given Wagner a highly eulogistic letter of introduction. The letter sent by post read this way: "A young musician, very ambitious and very fidgety, is pestering me with his solicitations. In order to get rid of him I have given him a letter which he will hand you, in which I warmly recommend him to you; but you will do for him only what seems good to you."

Jullien doubts the truth of this story, which comes from Wagner, and adds that even if Meyerbeer did write it Schlesinger was not influenced by it, for he gave Wagner plenty to do.

To be truthful it might be admitted that much of Wagner's conduct was such as to render him impossible in the ordinary channels of life, and that many of his actions partook of the tricky characteristics he is so fond of attributing to his Jewish enemies. Wagner's intercourse with Rossini and Auber is fully set forth, and one is able to glean the unpleasant position he held as butt for the wits of these two mockers. But Wagner took their mock compliments and sarcastic encomiums in dead earnest, and of Rossini in particular he wrote extravagantly; something, be it said parenthetically, his most ardent admirers do not imitate—more is the pity. And yet Mr. Jullien's fault finding lacks sincerity. He utters, because he thinks he should, phrases about Wagner's weaknesses, but at heart adores them. His Wagner is a Frenchman at heart, a German born by accident; in short a Heinrich Heine sort of a man and not at all the grim, earnest, colossus whose gaiety was like the sheet lightning that plays about the rugged edges of a murky black storm cloud charged with fulminating bolts of destruction.

Wagner was fond of feminine finery, but he also composed the introduction to "Walküre."

Of Wagner's earliest and greatest French critic, the unhappy Charles Baudelaire, the poet of "Les Fleurs du Mal" and the translator of that equally unhappy being, Edgar Allan Poe, Mr. Jullien appends some striking views which may be found in the famous critique, "Musique de l'Avenir." "No musician," writes Baudelaire, "has excelled as Wagner has done in representing space and depth, both material and spiritual."

\*\*\* He possesses the art of interpreting by subtle gradations all that is excessive, immense, ambitious in the natural and spiritual man. It seems sometimes, when listening to this ardent and despotic music, as if one recognizes through the darkness, rent by reverie, the dizzy conceptions of opium." This superb appreciation is just such a one as might have been made by Thomas de Quincy, also an eater of the deadly drug that Baudelaire mentions in his subjective criticism.

Wagner is a painter of epics; he will only be interpreted critically when a genius co-ordinate with his own arises. Alas that Baudelaire, whose keen palate detected a new flavor in the music of the future, should have been his literary interpreter in Paris, when a Berlioz in the dual rôle of a composer-critic could have revealed with his mighty pen a Wagner that would have forced Paris to capitulate instantly. Fate plays queer pranks sometimes.

The translation of these volumes is far from satisfactory, and if space would allow numerous grammatical errors occurring and many absurd mistakes in proper names and musical matter could be pointed out.

Who, for instance, ever heard of a symphony by Schumann in G flat, and who is Mr. Newmann, the impresario?

Anton Seidl is done justice to, but why translate from the French into English phrases which are absurdly translated by Jullien? Of course the translator aimed at absolute fidelity to the original, but in this case it was misplaced confidence. A good musician should have revised the translation.

The appendix treating of Richard Wagner music in the concerts of Paris is very interesting and useful for future biographers. It is to be hoped that the new life of Wagner, now in preparation by Mr. Henry Finck, will be the model of its kind, and—considering its author's erudition and zeal—there is no reason to believe it will be anything else.

With all its faults, Adolphe Jullien's work is a

valuable contribution to Wagneriana, and as such should find a permanent place on the shelves of all true admirers of the great master.

THE following important news item appeared in a lately received issue of the London "Figaro":

Mrs. Wagner has decided after all to open the Bayreuth Opera House next year, and to give at least eight performances of "Parsifal." This announcement is, of course, due to the fact that after next year "Parsifal" will be absolutely free for performance at the Vienna Opera, the Austrian copyright expiring on December 31, 1883. The idea that Dr. Richter will refuse to conduct "Parsifal" at Vienna is absurd. Like a true artist he must, of course, obey the order of his chiefs. Indeed the attempt to confine "Parsifal" to Bayreuth is more or less a modern one, and is no doubt intended to give some sort of fictitious importance to the Bavarian mountain theatre. Two concert performances of "Parsifal" have, at any rate, already been allowed at the Albert Hall, to say nothing of a stage performance in the United States. When the work reaches Vienna it will probably be sung by far better artists than would be available at Bayreuth. "Hinc ille lachrymæ."

THE M. T. N. A. meeting at Cleveland is history, but we cannot forbear from quoting some of the apt remarks of J. S. Van Cleve in the current issue of the Cincinnati "Courier." Speaking of the manner in which good time was wasted at the meeting, he says:

But the pianists, as usual, are the heavy sinners. Here is a long list of names, at least four of which have darted their beam of illumination beyond the petty limits of a single city and become visible to the entire nation, but others there are, not to be sneezed at on ordinary occasions, who, with judgment as bad as their ambition is good, deluge the public ear with long strings of pieces that dangle in a bewildering cluster, like fish freshly lifted from the river of oblivion, or with compositions ill suited to the piano, and like an alkaline desert, glaring, dry and boundless, till the long suffering auditory nerves grow half benumbed and the heart refuses any longer to leap with joy or fear, or throb with sympathetic sadness. One gentleman, for example, poured out upon the piano a long series of adaptations from the operas of Wagner, works which require the utmost variety and richness of tone color to make them intelligible or enjoyable. One of the most absurd pieces of misadjustment was found in the placing of that matchless interpreter of Liszt, Arthur Friedheim, at the end of a four hour session. His delivery of Liszt's twelfth rhapsodie hongroise was one of the most superb pieces of finished piano playing which it is possible to conceive, yet it was scarcely listened to at all, for the people were pouring out of the doors in streams and only a few enthusiasts attended. Some of the choice hours of the day, the solid core of the watermelon, had been already handed over in very large sections to people of moderate importance. \* \* \* My space is too limited to comment upon the various artists, though the temptation is almost irresistible to dilate upon such sureness and finish as that of Mr. Doerner, of Cincinnati; the breadth and brilliancy of Mr. Liebling, of Chicago; the wonderful promise of Miss Gussie Cottlow, of Chicago; the grace and fascination of Miss Gaul, of Baltimore; the manly regnant virtuosity of Mr. Sherwood, of Chicago, and the consummate mastery of Mr. Friedheim, of New York. There are many hopeful signs in the sky leading to the belief that in 1894, at Utica, the errors of the past will wholly disappear and the convention be rich, but not redundant, for unless there be repression the M. T. N. A. body will die from a deadly union of dropsy in the extremities and fatty degeneration of the heart.

### The Worcester Festival.

THE thirty-fifth annual festival of the Worcester County Musical Association was held in Mechanics' Hall, Worcester, Mass., September 26, 27, 28, 29 and 30. Carl Zerrahn was the conductor, and Franz Kneisel was the associate conductor. The organist was B. D. Allen. The orchestra was made up of members of the Boston Symphony Orchestra.

It is the custom at these festivals to introduce the services of the week by giving a concert that is known generally as an organ and song recital. An organist plays pieces written by himself or by others for the organ, or he arranges and disarranges airs of popular operas or operatic and concert overtures for his instrument, and thus attempts to disguise its majesty and solemnity by making it the vehicle of elephantine joviality or incongruous sentimentalism. Singers appear on the stage. They are armed with songs which they aim and discharge at the members of the committee. If they hit the heart or the head they are invited to revisit Worcester, and the next season they sit higher at the feast. The programs of these recitals are of a miscellaneous nature, and the selections range from Bach to Batiste, Graun to Denza.

The program of Tuesday afternoon, the 27th, was of a higher order than is customary, but, unfortunately, it was not carried out, for Miss Priscilla White, who intended to sing "Lo, the heaven descended prophet," from Graun's "The Death of Jesus," and the "Mad Scene" from "Hamlet," was in New York harbor, under the protection of Dr. Jenkins. Miss Annabelle Clark was obliging enough to take her place at short notice, and she was heard in Coenen's "Come unto me," and Denza's "Call me back." Her voice is agreeable and she is not without temperament. She was applauded loudly and recalled. Mr. Arthur Beresford, who was in the Mockridge Concert Company last season and is now the solo bass at Trinity Church, Boston, made his first appearance at these festivals. He was not in good condition, and he fell frequently below the true pitch. His voice is of excellent quality and generous compass. His numbers were "Vision Fugitive," from "Hérodiade," and West's "Challenge of Thor." He was recalled, and he sang Lohr's "Out on the Deep." Mr. Frank Taft played the following organ selections: Toccata and fugue, D minor, Bach; "Bénédiction Nuptiale," Saint-Saëns; "Wedding Hymn," Salomé; a fantasia, by Eddy, on themes from "Faust," and his own "Marche Sym-

phonique," for organ and orchestra, written for the association and played for the first time. This ambitious march is a dull affair. It is scored for organ, strings, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a tuba, harp, kettledrums, bass drum, triangle and cymbals. There are instruments enough, but they are not used with skill. The sonority is not full or robust, and there is an absence of piquant contrasts and delicate effects. The themes are trite, the elaboration is uninteresting, the harmonies are conventional, and, as I have said, the instrumentation is without effect. Mr. Taft, it is reported, was handicapped in his performance by the mechanical indisposition of the organ; the couplers had the rheumatism, and there was a suspicion of pleurisy.

The program of the concert of Tuesday evening was made up of Mendelssohn's "Hymn of Praise" and Gade's "The Erl King's Daughter." The joint was followed immediately by the hash that came from it. Or, as if perchance the brew of Mendelssohn seemed too strong in this prohibition town, it was diluted and called Gade's soothing mixture. What would have become of Gade if he had escaped acquaintanceship with Mendelssohn? He would possibly have paid more attention to Scandinavian themes; he, perhaps, would have chased that phantom known as "local color," and in that case Ernst Closson would write of him with more tenderness. As for the "Hymn of Praise" it does not resist the tooth of time. With the exception of the cry to the watchman and the chorus that follows the familiar duet and the second movement of the symphony, the work is more or less an "official machine," to borrow an expression from our French neighbors. The difficulties that beset the path of the chorus singer are known to all, and considering these difficulties and the size of the chorus the performance as a whole was a creditable one. The sopranos and the basses were excellent and the tenors and the altos were weak in comparison; so that in polyphonic passages there was at times a disappearance of the phrase. The quality of tone, the attack and the intonation were worthy of praise. The undramatic ballade or cantata of Gade was well sung by the chorus, and the morning hymn in the third part was given with great effect. The solo numbers of the cantatas were allotted to Mrs. Tavary, Mrs. Belle Cole and Messrs. W. H. Rieger and Carl Dufft.

Mrs. Tavary is a singer who in Europe was known by the name of Basta. She sang for a time in Munich, and it is said that the mad king of Bavaria was pleased with her, and he gave her a thumb ring. She was then a musical maid of all work. I remember hearing her in "Les Huguenots" as the "Queen of Navarre," "Valentine" and "the Page," and without doubt she would have assumed the part of "Marcel" at a moment's notice. She was painstaking and conscientious, and she showed much intelligence in her work. But in the music of Gade she was not heard at her best, and in the "Hymn of Praise" she was given to explosive delivery. Mrs. Cole sang in an accurate and phlegmatic manner. Mr. Rieger was wholly admirable, and Mr. Dufft gave pleasure by his artistic phrasing.

The concert of Wednesday afternoon was excellent from every standpoint. The program was as follows: Overture, "Oberon;" Beethoven's fifth symphony, "The Dance of Blessed Spirits" and "The Dance of Furies" from "Orfeo," and the arrangement by Müller-Berghaus of Liszt's polonaise in E major. The orchestra, under the direction of Mr. Zerrahn, played exceedingly well. The symphony was given according to the traditions that have been observed by the German chapelmasters of the old school. There was no hint or suggestion of the Wagner-Nikisch version that is now familiar to the members of the orchestra, and which, when it was first presented to a Boston audience, provoked such acrid discussion in street cars. Miss Emma Juch sang in German the air of Balki's, "The Fiery Queen of Sheba," who, according to the Talmud and Gounod, did not spend all of her days and nights at Solomon's court in asking hard questions. She also sang the air "Sweet Bird," from Händel's "L'Allegro," and the flute obligato was played by Mr. E. M. Heindl. She was applauded enthusiastically and she sang in response Meyer-Helmund's "Daily Question" and Rubinstein's "Thou Art Like Unto a Flower." Mr. Schuëcker accompanied her in the latter song on the harp. The applause was deserved, for Miss Juch delivered the air from "La Reine de Saba" with superb breadth and with dramatic intelligence, and the songs by Meyer-Helmund and Rubinstein were free from exaggeration and sentimentalism.

The event of the week, as it was thought before the performance, was the production of Rubinstein's "Paradise Lost." This oratorio was composed in 1854, and it was first produced December 17, 1876, at St. Petersburg. Its first and only performance in this country before Wednesday was at the Cincinnati Festival of May, 1888.

Rubinstein calls his work a sacred opera, but when Mr. Henry Hersch turned the text into English the title was transformed into "oratorio," the form of musical entertainment that is so dear to English men and women. And yet Rubinstein had the warrant of history in his choice of the phrase "sacred opera," for the first oratorios were nothing else but sacred operas, "azione sacra," performed

with action, costume and scenery during Lent, when worldly operas were forbidden. We know from the autobiography of Von Dittersdorf that as late as 1768 such sacred operas were given, for in his description of the performance of his oratorio "Isaaco," he praises the acting of the singers—"even the boy who played the Angel was excellent. The stage setting was a grove, and by it was the dwelling house of Abraham. The costumes imitated with accuracy ancient designs."

The legend of Adam and Eve has excited the curiosity of playwrights and makers of music for several centuries. In the twelfth century the temptation of Eve by the serpent was a favorite subject in the French sacred dramas, accompanied by music. There were even then attempts at realism. There was a practical serpent, Paradise was shown by flowers and fruit trees, and the smoke of hell arose from pots and kettles. Adam wore a red tunic, which after the fall was exchanged for a shabby dress decorated with leaves. Eve was conscious in white silk.

Haydn in his "Creation" has chanted the hymn of Nature. His Adam and his Eve are sleek and smug citizens of Vienna. They exchange the connubial endearments that so irritated Charles Lamb. Even if they had fallen from grace they would never have accused each other. Adam wears a powdered wig and a sword. Eve sprang into existence with a high necked dress.

Now, Massenet does not concern himself with the labor of the Lord in creating the firmament, planets, the heavenly lights and all the other accompaniments terrestrial and celestial to the supreme creation of woman. He simply looks at Eve. The voices of Nature tempt her. Nor does she require urging. For the Eve of Massenet is a modern Parisienne. Grévin drew her. She is known to the French novelists and playwrights. She tangles from head to foot when the south wind perfumes her hair. She has vague longings in the "mad, naked summer night—night of the large few stars." She eats bonbons. After the fall she clothes herself at the Bon Marché. The music of Massenet is not nobly passionate. It is lubricous. And yet it is not improbable that the Eve of Massenet is the Eve of the legend. The early Christian fathers would approve his treatment. The wild speculations of Hadrian Beverland concerning original sin might well have suggested Eve.

Then there is the "Eden" of Stanford, which I have never heard. And there is Rubinstein's "Paradise Lost," which I heard first about ten years ago in Berlin. I then thought it a tedious work. This impression was confirmed by a second hearing.

The work is long, too long. Mr. Zerrahn used the blue pencil freely, and even then the audience was soon weary. For the music of Rubinstein is a panorama. Scene succeeds scene. The angels sing "Hosanna;" Satan leads his forces against the heavenly hosts. The battle scene was almost entirely cut out Wednesday evening. The devils are hurled to the lowest depths of hell. Then Satan calls on Sin and Death, Pride, Lust and Frailty. While the rebels prophesy the coming destruction of the new world and the new pair the angels of God sing songs of praise. Then there is an instrumental introduction that is supposed to describe chaos. The Lord creates. Each creative act is followed by a chorus of wonder or adoration. The temptation and the fall are told by the orchestra in music without distinction of any sort. Adam and Eve and the serpent are punished, and the gate is closed and barred.

The chorus numbers are often unvocal and in despising the character and the limitations of the human voice the composer has gained nothing in effect. Strainings after effect are constantly in evidence. There are unnatural progressions, there are harmonies that are ugly without excuse, and when Rubinstein tries his hand at counterpoint the parts are apt to limp or wobble in their walk. The first chorus is agreeable and effective in its artful simplicity, and some of the choruses in the second part are graceful in movement and pleasant in melody, as the chorus, "All around, see, the buds are starting." The instrumentation is, as a rule, hard and dry. It is occasionally fantastic, and it is sometimes bizarre. Sonority is often noise. Piquancy is frequently eccentricity. The recitatives, with a few exceptions, such as Satan's "Appeal to Sin," are a dreary waste. The airs are without distinction. In a word the work is dull. Paradise seems a spot without attraction. The pleasure that led to the triumph of hell must have been greatly overrated. And hell appears to be a region where the chief inconvenience to the citizen thereof is the noise extracted from maltreated instruments.

The festival chorus, as it exists on paper, is made up of 170 sopranos, 147 altos, 85 tenors, 109 basses. This makes a total of 511 voices. Whenever Rubinstein respected the capabilities of average chorus singers, the numbers were sung with effect, although there were here and there a few slips. The sopranos, however, were unequal to the more severe demands of the composer, and in the fugal passages of "Praise ye the Mighty One" there was much falling by the wayside. The difficult battle chorus was practically omitted.

The solo parts were taken by Mrs. Corinne Lawson, Mrs. Ruggles, Miss Whiting and Messrs. Rieger, Dufft and Heinrich. The parts were acceptably taken. Mr. Rieger, as

"A Voice," succeeded in a thankless task, although he dragged occasionally in the recitatives, and toward the end of the evening he showed signs of weariness. There was a touch of realism given to the performance by the appearance of Mr. Max Heinrich in the part of Satan. Mr. Heinrich is familiar with the devil in all his protean disguises. As the "Mephisto" of Berlioz, the unpleasant villain in "The Spectre Bride," and "Satan" in "Paradise Lost," Mr. Heinrich by his intelligence and by his sympathetic treatment has won justly renown. It is understood that Mr. Heinrich will this season turn his back on the Prince of Darkness, as he has been engaged by the Händel and Haydn Society, of Boston, to sing in Bach's "Passion According to St. Matthew." Mr. Heinrich does not attempt to conceal his joy at the conversion. He said to me the morning after the performance of "Paradise Lost": "You think I can't sing anything but the 'Devil.' You just wait and hear my 'Jesus.'"

The Adam and Eve of Rubinstein are respectable people who are not inclined to give way to emotion or to indulge themselves in bursts of melody. It was unfortunate for the pleasure of the audience that Mrs. Lawson and Mr. Duff were so repressed by the composer.

The afternoon of Thursday, September 29, 1892, was devoted to a "commemoration of Mozart," who happened to die December 5, 1791. The "Magic Flute" overture and the E flat symphony were well played by the orchestra. Mrs. Tavary sang "Non mi dir" with force and although her delivery of bravura passages was not always clean, and certain tones were pinched, she was not undeserving of the hearty applause that rewarded her. The third motet of Mozart, an arrangement of a chorus from "Thamos" was the remaining commemorative number. I forget, however, that Mr. Beresford pleased the audience and displayed a manly voice in Osmín's song from "Il Seraglio." Mr. W. E. Bacheller, a young American tenor, was heard in Verdi's "Ingemisco," and although he is as yet inexperienced, he has the stuff of which operatic tenors of merit are made. Miss Whiting, of Boston, sang "Che fare" with pure, even tones and without expression. Mrs. Tavary and Mr. Bacheller, accompanied by a piano, sang the "Cherry duet" from "L'Amico Fritz."

Thursday evening was "artists' night." The audience was in gala dress. It crowded the hall. The "encore fiend" was there and his name was legion. His taste was that of the "ostrich." If he swallowed eagerly "Le Rouet d'Onphale" (which was played delightfully by the orchestra) he also bolted down "Genevieve" and "My Daddy," which were given by Mrs. Cole in response to the impious demand for more. Neither Campanini ("Celeste Aida" of course) nor Galassi ("Promesse de mon avenir" from "Le Roi de Lahore") was in the best of conditions, but their work in the quartet from "Rigoletto" and in the second part of the program was more worthy of their reputation. Indeed, the quartet, in which Mrs. Tavary and Mrs. Cole assisted, was sung exceedingly well. Mrs. Tavary sang Bizet's "Tarantelle;" at times she disregarded the rhythm, and her bravura was not free from coarseness. Mrs. Cole sang "Judith" of Concone in solemn fashion, not without effect; her phrasing of the three final measures of the cantabile in C major was a triumph of skill. She also sang Gounod's serenade. Mr. Galassi's second number was the "Dutchman's" air. The "Phèdre" overture of Massenet, prelude to "Parsifal," and "Huldigung's March" were played by the orchestra, and selections from "Cavalleria Rusticana," in which Mrs. Tavary and Campanini, took part, brought finally the end to a concert that in spite of its absurd length evidently delighted the audience.

Friday afternoon there was an excellent concert, in which Mr. Xaver Scharwenka played the solo part of his piano concerto in B minor. His performance was characterized by elegance, the elegance that is attributed to Hummel, that distinguished Theodore Kullak. Mr. Scharwenka conducted the Vorspiel to his opera "Mataswintha," and according to the program it was its first public performance. In ideas, in treatment of ideas and in orchestral dress it shows the marked influence of Wagner. Certain mannerisms of that composer are reproduced with singular exactness. The Vorspiel, with its sonority and rich coloring, pleased the audience. Mrs. Corinne Lawson sang "L'amero saro constante," from Mozart's "Il re pastore;" Ries' "Cradle Song" and Chaminade's "L'Été." In response to deserved applause that followed the song of Miss Chaminade, Mrs. Lawson sang to her own piano accompaniment "O had I Jubal's lyre." Goldmark's overture, "Prometheus," Bizet's suite, "L'Arlesienne," and Svendsen's "Carnival in Paris" were played brilliantly by the orchestra.

The last concert of the festival took place Friday evening and the oratorio was "The Messiah." The hall was filled to overflowing and the air was stifling. Either from the condition of the atmosphere or from weariness many of the choruses were given in a rather perfunctory manner. There was a misunderstanding about the entrance of soloists in "For unto us" before the rehearsal, and at the concert the tenor solo was played by the 'cello, while the other members of the quartet sang their allotted task. The soloists were Miss Juch, Mrs. Cole and Messrs. Camp-

ani and Whitney. Campanini sang "Behold and see" with unexaggerated feeling and simple, manly pathos. Mrs. Juch sang acceptably. Mrs. Cole provoked speculation; for she would phrase with intelligence, and then she would indulge herself in a cheap attempt to win the applause of the unthinking. It is said that the English delight in her singing of ballads. She certainly finds the ballad a congenial task, and in it she is heard to best advantage. The performance of "The Messiah" was not a brilliant ending of the festival, but it was at least respectable.

The festival of this year was an improvement on that of 1891. The chorus work was distinguished by greater sureness in intonation and by a closer observance of the dynamic marks of the composers. The programs of the orchestral and the song concerts were of greater merit. It would be difficult to say of how much real value these festivals are to music as it exists in Worcester. There is enthusiasm during the festival, but it appears to be bottled up for the rest of the year; for I am told that concerts during the fifty-one remaining weeks are few in number and are not largely attended. It is certain, however, that the one week gives the people of Worcester and the adjoining towns pleasure, and the hearers have an opportunity of becoming musical by the process of generous absorption. I am unable to learn the pecuniary outcome of this festival, but it is not likely that the management will lose money.

PHILIP HALE.

### Organ Loft Whisperings.

COLLEGIATE CHURCHES—(Concluded).

He that wants money, means and content wants three good friends. He can do justice neither to himself, his talents nor his neighbors.

If offering evidence upon the comfortable value of an assured competence I should point to the bearing of every paid official connected with the Collegiate Church dispensation in this city. Every one of them, from organ blower to D. D., carries with him that snug, contented little smile, the warm little grunt of satisfaction and self respect which belong alone to the region of certain and well spread bread and butter. Even the sextons wear laundered collars and cuffs and an air of care free independence rare in the world of paid labor. The church revenue, regular and generous, is the result of thrift and forethought. Plate collections, however heaven born of impulse, cannot stand against the solid reliability of real estate dividends. Evidences of pew charity are absent from the face and voice corners of the Collegiate subalterns.

This also conspires to permanence of occupation. Human nature is slow to leave a bird in the hand for a possible pair in a bush. Collegiate servitors are old and valuable servitors, as well as happy ones.

"A permanent choir is an impossibility under existing financial conditions," says reflectively Mr. Louis C. Jacoby, organist of the division of the church known as "The Collegiate Middle," "although such, to my mind, would be the solution of many organ loft difficulties. We must all do the best we can with our kaleidoscopic resources, but we cannot accomplish what we could were our musical talents welded by time and repetition."

Very excellent work, however, is "the best we can" done by the choir of this church, which is a quartet, consisting of Miss Hornby, soprano; Miss Hodgkins, alto; Mr. Wm. Hall, tenor, and Mr. Dietman, basso. All are well trained, interested musicians, good readers, and the voices are evenly balanced.

Mr. Jacoby, organist in his eighth year here, after eleven years at the church of St. John the Evangelist and five at Grace Chapel, is one of our live and interesting musicians, with pride in his work, system in carrying it on, and, better yet, a sincere spirit for the advancement of the really good in church music. Educated in Leipsic, with Moscheles for one of his masters, while imbued with the classic spirit he is also well able to cope with the discouragements of American musical crudity. "A little trying," he says, after a man has been serving up Gounod, Spohr, Tours, Goss, &c., the best he knows how, and fondly begins to imagine that he has done a little in the way of bettering musical character, suddenly to be confronted with :

"Ah, Mr. Jacoby, do please give us something interesting (!) You know something like so and so," naming some small light, perhaps perfectly trashy composition.

It is like the parlor belle who interrupts the musician in the midst of the "Last Hope" to ask if he does not, too, sing "Little Darling, Dream of Me."

Last year's program of 150 pieces indicates the spirit of this organ loft. Six of these, elegantly written, lie in the orderly music desk of Mr. Jacoby. Truly a worthy showing, but showing little of the thought, energy and musical experience necessary to their arrangement.

The organ loft is close beside the pulpit—better for the conduct than comfort of the occupants, who are thus covered by the eyes of pastor as well as congregation (Mr. Jacoby's preference for location is strongly for that portion of the gallery over the front door and opposite the pulpit.) The loft shares the luxurious furnishing and fitting of the

rest of the church—everything first class. Rehearsals by mutual consent occur on Wednesday evenings.

The organ is a new two bank instrument of nineteen stops and at present struggling with hand motor, owing to the alternating currents in use in the church lighting. These are soon to be replaced by "an Edison," when the lightning will control the wind of the musical department.

The church on Seventh street and Second avenue, seating 600 persons, replaces the ancient but historic building, once a prominent landmark, on Lafayette place. No expense has been spared in fitting up the new house of worship. It is especially rich in memorial windows presented by wealthy members of the congregation. An unusually fine one over the front door is a memorial to all the ministers. Dr. Chambers has been the loved pastor here for many years.

The Dutch Reformed is the Dutch—not German—division of the Presbyterian faith. All Dutch Reformed are not "Collegiate," however; only the circle described a few weeks ago in the COURIER.

Mr. Jacoby has done more or less composition. His Te Deum and Jubilate in G, a Christmas anthem, "Jesus Was Born in Bethlehem," and eight original settings of popular hymns are well known. He has been for three years connected with the music of Pelham Manor Seminary, where he has done ambitious musical and concert work.

He expresses himself strongly upon the lack of study by piano pupils in this country; says there is too little preparation at home. Teachers do not sufficiently insist upon thorough learning of notes, time, finger placing, &c., without which the teacher is powerless and the lessons wasted.

These, with the seeming impossibility of regularity, the impatience of detail and the intense desire to do something superficially "big," are the stumbling blocks in the way of proper piano study here. (Excuse this digression, but the truth is too valuable to be lost or forgotten, and bears repeating at every turn.)

The Collegiate religious home, known under the clumsy title of "Fifth avenue and Forty-eighth," has had Dr. Coe for its pastor "lo! these many years," also. Mr. Carl Walters is organist. The choir consists of quartet and twenty-five choristers, all good musicians and well paid.

The organ loft is in the gallery at the side of the church. Space is sufficient, furnishing excellent, acoustics good, all contented and happy. Mr. Woodruff and Mr. Langby are the musical committee, associated with the minister.

Mr. Walters, a musician of standing and talent, also a composer and musical thinker, has full sway over the musical interests of the organ loft, and has no trouble in the selection, arrangement, study and rehearsals which are in his hands. English and classic anthems and the best American works are sung.

Miss Gonzales is soprano, Miss Marion Weed alto, Mr. John Bolzé basso, and Mr. T. Wm. Tooker, a New York business man, whose home is in Brooklyn, is tenor.

Mr. Walters is convinced that the boy choir is the musical future of the New York organ loft.

The "DeWitt Memorial Church," "way down town," must not be confounded with the "DeWitt Memorial Chapel" under Collegiate jurisdiction at 160 West Twenty-ninth street. Both were named after the good old Holland gentleman who was the last New York pastor to preach entire sermons in the Dutch language.

The old brick building which looms up as a religious surprise among the tenement houses of Twenty-ninth street was the first school house on Manhattan Island, then called New Amsterdam. Portraits of the good minister and some of his fellows adorn the walls, and the semicircular drab cushioned seats "came up from the old Fourth street church" when that building was torn down.

Of course the music here is not of a very elaborate order. A small pipe organ stands in an alcove directly behind the pulpit, for which it makes a graceful background. Mr. John Ferguson is organist. The singing is congregational, with much devotional spirit in it.

The Knox Memorial Chapel, between Thirty-eighth and Thirty-ninth streets, is the other mission branch of this primitive, frugal and prosperous religious tree.

FANNIE EDGAR THOMAS.

\* \* \*

PROGRAM OF LAST YEAR'S CHOIR WORK OF MIDDLE COLLEGIATE CHURCH, LOUIS C. JACOBY ORGANIST.

Dudley Buck—

Behold the Lamb of God.

Deus in A flat.

Jubilate in A.

The God of Abraham praise.

Benedictus in E.

A. Sullivan—

O love the Lord.

Yea, though I walk.

O taste and see.

Turn Thy face from my sins.

B. Tours—

It shall come to pass.

Magnificat in F.

Blessed are they that dwell in Thy house.

In Thee, O Lord.

Agnus Dei in F.

J. Barnby—	Winter—	Hear my prayer.
	A. S. Cooper—	Come unto me.
	William Smallwood—	Hear my prayer, O Lord!
	Hummel—	I will call upon the Lord.
	W. B. Gilbert—	O give thanks unto the Lord. Grant us thy peace.
	Lachner—	O my Saviour, guardian true. (Adapted).
	J. M. Abbott—	Hear our prayer.
	Santley—	I hear the voice of Jesus say, (Adapted).
	A. Page—	Blessed are they that dwell in Thy house. Grant we beseech Thee.
	Wm. S. Bennett—	God is a spirit.
	Wm. Carter—	Let the people praise Thee.
	Gounod—	The king of love. (Adapted).
	J. L. Hatton—	Like as a father.
	F. Abt—	Hark! hark, my soul. Just as I am.
	Geo. E. Lake—	O Lamb of God.
	Hauser—	O Jesu! Thou art standing. (Adapted).
	F. Schilling—	Softly now the light of day.
	Bayley—	Cantata in F.
	E. F. Richter—	Trust thou the Lord.
	Thos. S. Needham—	Venite in C.
	C. L. Williams—	Thou wilt keep him in perfect peace.
	A. R. Gaul—	The silent land.
	H. Kinsey—	Seek ye the Lord.
	E. Mammett—	Deus in G.
	George Martin—	The great day of the Lord is near.
	R. Haking—	Doth not wisdom cry.
	Nessler—	Hark! hark! my soul. (Adapted).
	Mercadante—	Teach me Thy way.
	M. Watson—	Hear, O Lord!
	T. T. Trimell—	O clap your hands.
	Lord H. Somerset.	There is a green hill far away.
	Iseumann—	Sun of my soul. (Adapted).
	W. W. Gilchrist—	It came upon a midnight clear. Blessed be the Lord God of Israel.
	H. Cowles—	Come, Holy Spirit.
	Sir F. A. G. Ouseley—	Lord, I call upon Thee.
	Auber—	Come hither, all ye weary souls.
	H. R. Shelley—	Saviour, when night involves the sky. God is love.
	Händel—	Come unto Him.
	H. Smart—	The Lord is my Shepherd.
	André—	In the Cross of Christ I glory.
	J. H. Cornell—	I will sing of the Lord. (Adapted).
	C. F. Daniels—	Bow down thine ear.
	Barnby—	As pants the hart. (Adapted).
	S. P. Warren—	Praise the Lord.
	J. C. Warren—	My soul doth magnify.
	H. Gadsby—	I will lay me down in peace.
	Lassen—	Draw nigh to me ye weary. (Adapted).
	Mozart—	I have called, O God, upon thee.
	Sir M. Costa—	Let the people praise Thee. (Adapted).
	Gounod—	There is a blessed home. (Adapted).
	P. A. Schnecker—	O Lamb of God.
	C. H. Lloyd—	Who are we, O Lord?
	Rev. B. V. Hall—	At the Lamb's high feast.
	H. Wilson—	Alleluia! risen Lord.

**Posthumous Works of Chopin.**—The St. Petersburg Senate has just decided to grant the rights of publication of certain posthumous works of Chopin to Gebetner & Wolff of that city. The title was disputed by the heirs of a sister of Chopin.

### Funeral of P. S. Gilmore.

THE funeral of P. S. Gilmore took place last Wednesday morning in St. Francis Xavier's Church, in West Sixteenth street. Early in the morning the intimate friends of the family gathered at the house in Eighty-sixth street, with the committees from the various clubs and societies to which Mr. Gilmore belonged, and private services were conducted by the Rev. Father McKinnon, of St. Francis Xavier's Church. After the services the procession was formed under the direction of Colonel Camp, of the 22d Regiment. Inspector McAvoy was in charge of the police arrangements. At 9:15 o'clock the metallic coffin, covered with black cloth, was carried to the hearse by G. W. Brown, F. W. Brittain, C. S. Weile, G. B. Benedict, Albert Wilkinson and P. J. Secor, all non-commissioned officers of the 22d Regiment. The honorary pall bearers followed. They were Alexander B. Bremer and John Hart, Jacob Hammerschmidt, John Beck, J. D. Desmond, J. P. Farrell, John A. Cockerill and Joseph Howard, Jr. The procession was formed as follows: Platoon of police, band, flowers in open carriages, honorary pall bearers, military escort consisting of seventeen members of the 22d Regiment in uniform, hearse flanked by pall bearers and officers of the 22d Regiment, in fatigue uniform, under Colonel Camp, and a detachment of the Old Guard, under Lieutenant Moore, members and former members of Gilmore's band, members of 22d Regiment in plain clothes, members Musical Protective Union, Catholic Club, Press Club and Irish National League. The route was down Eighty-sixth street to the Boulevard, to Fifty-eighth street, to Fifth avenue, to Sixteenth street, to the church.

Every pew in the church was filled, hundreds stood in the aisles and galleries, and hundreds had to turn away. The altar and apse were hung with black. Church, congregation and ceremony were suited to the occasion. The solemn high mass of requiem, never more impressive, was sung by the Rev. Father Denny, with Father Van Rensselaer as deacon and Father Collins as sub-deacon. The choir, under Father Young, with Mr. Arencibia as tenor, Mr. G. Narberti as baritone and Mr. William Mahoney as alto, sang the Requiem of Dr. Witt and the Misere of Allegri. The organist, B. O. Klein, rendered the "Pie Jesu," and Mr. Franko rendered, on the violin the largo of Händel at the end of the service.

After the services the procession marched through Sixteenth street to Fifth avenue, to Twenty-second street, to First avenue, to Twenty-third street, to the ferry, where all but the mourners and firing squad dropped out. At Calvary Cemetery the firing squad of seventeen men fired three volleys over the coffin, which was then placed in the receiving vault.

Among those present at the funeral were Austin Corbin, Father Ducey, Edward O'Mahoney and Dr. Moran, of Boston. Of the Lotus Club were present F. O. P. Robinson, Col. R. Lathers, Chester S. Lord, G. W. Turner, Edward Moran, Chandos Fulton, Col. T. W. Knox, Dr. A. T. Hill, R. B. Roosevelt, Dr. A. E. McDonald, Sydney Rosenfeld and F. L. Montague.

The Press Club was represented by John A. Cockerill, Joseph Howard, Jr., Amos J. Cummings, Charles W. Price, John W. Kellar, Thomas H. Evans, Edward Payson West and Frank Angevine.

The National Federation of America sent Judge Morgan J. O'Brien, Dr. William B. Wallace, Judge Joseph T. Daly, John D. Crimmins, Patrick Gleason, James S. Coleman, Peter McDonnell, Edward C. Sheehy, Hugh King, William L. Brown, Dennis Looney, Dr. C. J. McGuire, Michael Fennelly, Thomas Kennelly, James A. O'Gorman, Joseph P. Ryan, Major John Byrne and M. B. Holmes.

**A Bust of Verdi.**—A marble bust of the veteran Verdi, by Bonenuti, was recently dedicated in the vestibule of the Fenice Theatre, Venice.

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ALLBRANCHES OF MUSIC TAUGHT FROM BEGINNING TO HIGHEST PERFECTION.



**Return of the Lawtons.**—Mr. and Mrs. W. H. Lawton, who have been residing at their Adirondack cottage during the summer, have returned to the city, and resumed their vocal lessons last Monday at their studio, No. 239 West Forty-third street.

**Theodore Bohlmann.**—Mr. Theodore Bohlmann, of the Cincinnati Conservatory of Music, returned from his European trip on the Servia in excellent health.

**Ronconi Will Study Pitch.**—G. B. Ronconi, of Boston, sailed last Saturday for Florence, Italy, where he will spend his vacation. While abroad he will continue his studies on musical pitch.

**Jaques Freidberger.**—Mr. Jaques Freidberger has resumed piano instruction at his studio, 317 East Fourteenth street.

**Adonis Wants to Stay.**—Dixey has received so much praise during his engagement—which ended last Saturday week—at Palmer's Theatre that he is not all anxious to leave the metropolis. He thinks that he is now ripe for something more than revivals. He has done a little negotiating for Sir Arthur Sullivan's new opera, "Haddon Hall," which was sung for the first time in London last Saturday night week. He has heard, however, that it is rather too heavy for him. A few nights ago Dixey went up to the Casino and buttonholed Rudolph Aronson. "I am going to say something right out to you," he told him. "I'm not going to talk behind your back, nor shall I tackle the Casino directors. But if you find your new concert hall venture is not a success I would like the Casino myself. I have a backer whose financial responsibility is undeniable, and I should like to give some light burlesque entertainments of local interest that I know the public would like. I should appear myself, and I think the New Yorkers want me. They have seemed to do so for the last three months. Think it over." Then Dixey went back to Palmer's, leaving Mr. Aronson in amazement to ponder over the enormity of the suggestion.

**The Ashforths Return.**—Frida de Gebele Ashforth, the well-known vocal teacher, and her husband, Arthur Ashforth, have returned to New York after a charming summer spent in Switzerland.

**Martin Roeder's Opera.**—Martin Roeder, the Irish composer, has returned to Boston and resumed his classes in the New England Conservatory; he has also accepted a few private students. His opera, "Ruy Gomer," will shortly be produced at Prague, the title rôle being sung by Mr. Roeder's former pupil, the celebrated tenor Werner Albert.

**Musin's Season.**—Ovide Musin, the popular violinist, is expected to arrive in San Francisco about October 27. He will give two concerts in that city and then come East, opening his regular season at Toledo November 3. His tour closes at Montreal May 13, and a week later he will sail for South America.

**An Opera Singer Dead.**—James Maas, a well-known comic opera singer, died suddenly recently in Stamford, Conn., of heart failure. His right name was James W. Cropsey, and he was about forty years old. He began his stage career as a variety performer. At one time he managed the Théâtre Comique in Detroit and at another time directed a variety theatre in Indianapolis. He traveled extensively and was a great gatherer of curios. His body has been taken in charge by the Masonic lodge in Stamford.

**Dr. Martin Will Sing "Moses."**—Dr. Carl E. Martin will sing the part of "Moses" in the oratorio "Moses in Egypt," to be given October 3 by the Goshen Choral Society.

**Emma L. Heckle.**—Miss Emma L. Heckle has returned to this city and has resumed her work for the season. She has been engaged by the Harmonic Society of Cincinnati for their concert, October 23.

**A Baltimore Teacher.**—Miss Helene Livingstone has returned from Europe, where she has devoted the summer to study, and will resume her classes at 519 North Charles street, Baltimore.

**Paderewski's Illness.**—London, September 30.—Hugo Gorlitz, private secretary to Paderewski, arrived in London this morning from Paris to cancel all the English engagements that the great pianist had made. He told a "Sun" reporter that Paderewski was much better than he had told him that he could not leave his room for two months, and

he must not touch a piano for six weeks. Gorlitz said that the only difference this would make in Paderewski's American tour was that he would open in San Francisco two weeks later than he had originally intended, and that he would add these two weeks to the end of the tour. He will have a piano for practice on board the steamship, and also on the train across the continent.

A particularly sad feature of Paderewski's illness is that a serious surgical operation is to be performed upon his crippled son, eleven years of age.—"Sun."

**A Wise Choice.**—Manager Oscar Hammerstein, proprietor of the new Manhattan Opera House, has secured the services of Max Hirsch, who for six years was treasurer of the Metropolitan Opera House. Mr. Hirsch is well known in theatrical and musical circles, and it is declared by all who know him that Manager Hammerstein has made a wise choice. He will be business manager and treasurer of the new opera house.

**Dr. Dvorak's Work.**—"My work for the next few months," said Dr. Dvorak recently, "will be almost wholly devoted to the composition class at the National Conservatory and the organization of a chorus and orchestra by which I can illustrate what I mean. It is difficult to teach symphonic composition unless you can show with an actual orchestra what is right and what is wrong. In the Prague Conservatory we have 300 pupils this year and quite a respectable orchestra from among the pupils. With so large a number of pupils as you have in your National Conservatory it ought to be an easy matter to organize an orchestra capable of playing every kind of music. Our course in Prague, however, lasts for six years, which is longer than we can give here, and we recruit our orchestra from the pupils in the last three years only. I see no reason why we should not have orchestral rehearsals twice a week at which the pupils in composition can hear illustrations."

"As to the number of pupils who may apply for my composition classes I know nothing, of course. I take only young men who show decided promise. In Prague I had a class of eight, of whom two will be widely heard of, if early promise is any indication. If I get even two pupils of genuine promise every year I shall be satisfied. Just at present there seems to be a dearth of rising composers in England, France and Germany, and I shall not be disappointed if the same is true here. The best we can do in the case is to teach people to love the best music that can be played and to play it for them."

"From what I hear I understand that you have several large permanent orchestras here, and nothing will delight me more than to give them my ideas as to my own music. I shall lead my D minor symphony at the Philharmonic concert with the greatest of pleasure."

**W. Waugh Lauder.**—The four analytical piano recitals of W. Waugh Lauder given at Elmira on September 20 and 22 were eminently successful. The programs embraced the whole piano literature in many of its phases and gave a thorough exhibition of Lauder's remarkable versatility.

**Kate Percy Douglas.**—Miss Kate Percy Douglas returned from Europe on the State of Nebraska and is open for concert and oratorio engagement. She is reported to be in excellent voice.

**Clara Krause.**—Miss Clara Krause, a pupil of Liszt and Scharwenka, and who is teacher at the Edgeworth School, Baltimore, returned from a European trip on the Augusta Victoria last week.

**Streitmann's Costumes.**—The engagement of the tenor singer Streitmann at Vienna was seriously interfered with because of the cholera, as his costumes, coming from the United States, were detained at Hamburg and subsequently at Berlin.

**A Richter Program.**—As stated before, Hans Richter will conduct the first concert this season of the Berlin Philharmonic on October 17. His program will be the Vorspiel of the "Meistersinger" and the "Siegfried" idyl, which has not been heard in Berlin in many years (curious Berlin), and Beethoven's A major symphony.

**Sembrich and Charity.**—Marcella Sembrich gave "The Barber of Seville" at Kroll's in Berlin, on September 27, in aid of the Hamburg sufferers. She inaugurated the movement and seats sold as high as \$3.75—a big figure for Berlin.

**He Will Play in Chicago.**—Xaver Scharwenka is announced to appear in Chicago at Central Music Hall, in two recitals, the evenings of November 15 and 17, under the management of E. W. Ballantine.

**Svecenski.**—Mr. Louis Svecenski, who has played with Mr. Adamowski at the second desk of the first violins of the Boston Symphony Orchestra for the past seven years, will assume the position of first viola during the coming season.

**Mr. Madison.**—The assistant business manager of the Madison Square Garden is J. V. Gottschalk. It is he who strolls about the roof garden to see that it is properly conducted, that the stage entertainment goes on smoothly, that the waiters do not pour beer down people's backs and that those who can find no seats do not block the aisles, particularly while a serpentine dance is going on. The other evening as he was passing among the tables he had

the misfortune to step on the foot of a man who had every appearance of living off Manhattan Island. The man protested in rather violent language and made some unpleasant remark about the advisability of Mr. Gottschalk's looking to see where he was going. The assistant business manager told him that his foot would not have been stepped on if he had not been standing in the aisle, where he had no right to be, and the man who had been injured asked in turn if Mr. Gottschalk, whom he had no way of distinguishing from an ordinary visitor, owned the place. Before the latter could reply a companion of the man with the trodden foot said: "Oh, keep still; don't you know him? He's Mr. Madison; he owns the whole garden and the square." Mr. Gottschalk thought that this sufficiently established his position and walked on to view his large possessions.

**He Is Very Busy.**—Mr. Frank Van der Stucken, who returned from Europe last week, is now busily engaged in forming his academy of opera. Examinations of applicants with good voices are held daily at Chickering Hall, between 10 and 12 A. M. W. F. Rochester, stage director, has been engaged to take charge of the histrionic culture of the pupils. The year of studies will begin on Monday, October 10, 1892.

**Mrs. Kate Marvin Kedzie.**—Under the patronage of its guardian saint—Ambrose—the Art and Literary Association presented Mrs. Kate Marvin Kedzie to a musically refined and critical audience at the home of Mrs. Dwight S. Smith, yesterday afternoon. The affair scarcely warranted the characterization of recital, in that Mrs. Kedzie contributed but two principal numbers and was supported by the St. Ambrose Quartet.

Since the audience was composed almost wholly of women—critical women, not given to outward manifestations of delight—the ringing encores that greeted the gifted pianist should by her be esteemed as the essence of honest appreciation.

Mrs. Kedzie's mechanical execution is almost phenomenal in its truthfulness and delicacy of touch; her phrasing is faultless, and the "soul" that pervades her harmonies leaves nothing to be desired.

It is intimated that Mrs. Kedzie will be persuaded to return ere long, and further favor the Jackson musicians and patrons of art with her finished work, in which event it is suggested that an auditorium be secured of sufficient capacity to accommodate the larger number who will today regret that they did not yesterday avail themselves of the opportunity to hear Mrs. Kate Marvin Kedzie.—Jackson "Patriot."

**She Will Not Stay Long.**—Mrs. Belle Cole, who came from London especially to sing at the Worcester Festival, just concluded, will sail for Europe on November 19.

#### Correspondence from Germany.

MÜNCHEN, August 20, 1892.

UPON arriving at München I hastened past the Promenade Platz, with its beautiful statues of Johann Christoph, Ritter von Glück and of Orlando di Lasso, to the Koenigsbau, a part of the royal castle, to view the famous Nibelungen Fresken of Jul. Schnorr. Then I proceeded to the Odeon, the celebrated concert hall; to the National Theatre, where under Levi's baton exemplary productions take place, and to the university, where I had an hour's converse with Riehl, the philosopher æsthetien.

Later I inspected the bewildering art riches of the old and new Pinakothek and of the Glyptothek, as also the most imposing triumphal gate of Germany, viz., the "Prophylaeen," the Akropolis Thor, designed by Klenze, with reliefs by Schwanthalier. In the Burg Gasse I viewed the Mozarthaus, where Mozart dwelled in 1781. Farther my steps led me into the vault of St. Michael's Hofkirche, where the remains of King Louis, the patron of art, in particular of the Wagnerian art, are deposited.

King Louis I. and King Louis II. have made Bavaria interesting. The monumental works of art strewn over Bavaria and the many schools devoted to art culture owe their existence to these illustrious patrons of art.

Owing to the excessive heat I became ill, and hence I was obliged to forego a visit to Rheinberger and Professor Abel (father-in-law of Walter Petzelt) and to hasten over Lindau and the Bodensee to cool Switzerland.

\* \* \*

INTERLAKEN, Switzerland, August 28.

To describe my experiences while traversing the beautiful Swiss lakes, ascending the hoary Rigi, the terrible Pilatus, the historical Rütti, and visiting the classical Hohle Gasse and the Tell Capelle, would require a volume. From my window I have a magnificent view of the Jungfrau. Wrapped in her snowy garment, resplendent in intense prismatic colors caused by the rays of the setting sun, she exhibits the effect known as Alpenglühens. Oh, glorious Switzerland! there is no land as beautiful as thou.

It is well known that Catholic organists generally "verbaugen." The reason is found in the circumscribed freedom they enjoy as organists. It may interest them to learn that in a Catholic church of Fribourg, Switzerland,

and in the Hofkirche of Luzerne daily (from 6 to 7 P. M.) organ concerts occur. If it is permitted in Switzerland, why not in the United States? The organ in the Hofkirche of Luzerne is a magnificent instrument and contains ninety stops. The programs of the excellent organist, Bachmann, are of the severest classical type.

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STRASBOURG, August 20, 1892.  
At the world famed Strasbourg Cathedral I attended a Gregorian funeral service. It reminded me repeatedly of scenes and music of "Parsifal." No doubt some of the sublimest effects in "Parsifal" were suggested to Wagner by the service of the Catholic Church. The declamatory Gregorian chant—echoing through the naves and aisles of the church—is calculated to stir the profoundest emotions of the human soul.

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HEIDELBERG, September 3, 1892.

Alt Heidelberg du seine,  
Su Stadt an Ehren reich,  
Am Neckar und am Rheine  
Keine andere kommt dir gleich.

I willingly subscribe Heidelberg is indeed the pearl of Germany. My pilgrimage is past the celebrated university and its historical "carver" to the Schlossberg. The ascent of the rather steep mountain leads through woody dells and glens divided by silvery rills, and higher up past ravines and wild chasms and a thundering torrent.

The ruins of the Schloss are the finest on the continent. The famed "Fass" is certainly the largest in the world. Across a deep valley to the north of the castle, upon a promontory, stands the beautiful Scheffel monument. From its granite steps the most beautiful views of the Schloss, of Heidelberg, of the classic Neckar, and the Heiligenberg, with its Philosophenweg, meet the eye. The atmosphere is balmy, the woods echo and re-echo the singing of a multitude of birds, and the odors of luxurious pines, oaks and beech trees cause one's breast to heave higher. In the near distance, in the Schloss garden, an excellent orchestra, under the veteran director Rosenkranz, plays Raff's symphony "Im Walde" and the "Tannhäuser" march.

It occurs to me that such environs are calculated to inspire the artist to daringly grasp the highest ideals. Schumann delighted to frequent these scenes in Heidelberg, and they in turn explain the exuberant spirit of many of his compositions. Director Rosenkranz is seventy-three years of age. He is the one who persuaded Leopold Damrosch to become a musician. Notwithstanding age, Rosenkranz directs with youthful vigor. He said to me, "In Heidelberg bleibt man jung, in Amerika wird man früh alt." Is this not true?

The musical features of the Heidelberg University are in the hands of Dr. Wolfram, a young man thirty-one years of age. His work is similar to that of Spitta at the Berlin University. Dr. Wolfram is a fine organist, pianist and cellist, and an ultra-Wagnerian. He conducts the Bach Society of Heidelberg and directs annually ten symphony concerts. His orchestra is on important occasions reinforced by the orchestra from Carlsruhe (Mottl). To-morrow I proceed up the Rhine to Bonn, the birthplace of Beethoven.

VON ESCHENBACH.

**Mr. Carl's Success.**—Mr. Wm. C. Carl, the celebrated organist of the First Presbyterian Church, has just returned from a recital tour in Pennsylvania, where he met with great success. Mr. Carl, who is now under the management of Louis Blumenberg, will make an extended tour during the present season.

**Will Be Heard Next Tuesday.**—At the Columbus celebration arranged by the German singers for October 11 in the Seventh Regiment Armory the prize cantata "Columbus," especially composed for this occasion, will be produced for the first time. The composer himself, Mr. D. Melamet, will conduct the work. A chorus of 300 male voices, an orchestra of 150 musicians, with Emma Juch, Marie Groebel, E. C. Towne and Heinrich Meyn as soloists, will assist. "Hail Columbia" and "The Star Spangled Banner" will also be on the program, conducted by Messrs. Van der Stucken and Zoellner. The Seventh Regiment Armory will, for this occasion only, be converted into a huge concert room.

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**Mr. Chapman's Societies.**—W. R. Chapman announces the following dates for concerts to be given by the societies of which he is director:

The Rubinstein Club, at Madison Square Concert Hall, Thursdays, December 1, 1892; February 9 and April 13, 1893.

The Apollo Club, at Madison Square Concert Hall, Tuesdays, December 6, 1892; February 14 and April 18, 1893.

The Metropolitan Musical Society, at Music Hall, Tuesdays, January 10 and April 25, 1893.

**A Catholic Concert.**—It is announced that under the patronage of Archbishop Corrigan concert will be given at Music Hall, Fifty-seventh street and Seventh avenue, on the occasion of the golden episcopal jubilee of the Pope, Sunday evening, February 19, 1893. The vocal selections will be taken from the repertory of the Sistine Chapel, consisting chiefly of the works of Palestrina, which are exclusively rendered by the Papal Choir. The Symphony Orchestra, of New York, under the direction of Mr. Walter Damrosch, will supply the instrumental music.

The first rehearsal will take place Tuesday, October 4, at 8 o'clock P. M., in Music Hall (South Hall), to which all singers with good voices and a fair knowledge of music are invited.

**Decevee Arrested.**—Sioux City, Ia., September 28.—Decevee, the musical instructor wanted in Brooklyn for abandoning his wife, was arrested here this evening. He had been elected director of the new conservatory of music and organist in the First Congregational Church. During the time he has been here he moved in the best circles, passing as a bachelor. The arrest was made on charges sworn out last Thursday in Brooklyn by Mrs. Cecilia Decevee, charging Decevee with abandonment. The complainant was a Miss McKenzie before marriage, was popular in society circles on "The Hill," and now lives with her parents on Cumberland street.

She told a "World" reporter that she met Decevee about two years ago, when she was only seventeen years old, soon after his return from six years' study of music in Germany. He was then organist of the Bedford Avenue Baptist Church and taught music. She said he often urged her to marry him, but her parents thought her too young to wed. But finally she yielded to his importunities and the marriage knot was tied last November at the house of the Rev. Dr. Hiram Hutchings on Willoughby avenue.

Decevee's mother was angry and wanted the marriage kept secret, but when she found she could not she insisted on a public ceremony, to which the daughter-in-law consented, and the second wedding took place in the Hanson Place Baptist Church last March.

Immediately afterward Decevee and his bride went to Philadelphia, where Decevee dyed his blond hair black, explaining that it was a joke.

One evening last April Decevee went away, leaving a note stating that he was going to the far West to start life anew.

Since then Mrs. Decevee has been informed that Decevee married a girl in Germany while he was a student. She says she means to have his record in Germany investigated.—"World."

**Too Bad if True.**—Mr. Kelly, manager of the Grand Opera House, Philadelphia, is a recent convert to a belief that the American public does not want merely good opera at a reasonable expense. He has backed two seasons of standard opera at low prices at great loss. It is unlikely that Mr. Hinrichs will continue his seasons at this house longer.—Boston "Transcript."

**"The Lady or the Tiger."**—But a week remains in which to see De Wolf Hopper and his clever company in "Wang" at the Broadway Theatre. The closing performances of Goodwin and Morse's pretty burletta are positively announced, and on Saturday evening, October 15, "Wang" and his merry retinue will make their final bow to Metropolitan theatre goers. On Monday evening, October 17, Mr. Hopper will revive "The Lady or the Tiger," Sidney Rosenfeld's sparkling comic opera, for which Julius J. Lyons has composed some new musical numbers, and it will be continued until the close of the present Hopper engagement on November 19. A notable addition has been made to the company in the person of Jefferson D'Angelis, who has been specially engaged to play the character of

"Menander" the prophet. Mr. Hopper will essay the rôle of "Pausanias," the regent of Sparta, which, with that of the prophet, the comedians made famous during the original run of the opera at Wallack's Theatre a few years ago. Della Fox's numerous admirers will have an opportunity of seeing her in an entirely new part, that of "Hilaria," a handmaiden. Misses Millard and O'Keeffe will alternate in the rôle of "Irene," the "Regent's" daughter, and the other characters of the opera will be assigned to the remaining principals of the company. Active rehearsals are in progress, and it is promised that the opera will be elaborately staged and costumed. The 450th and souvenir performance of "Wang" will occur to-morrow evening, and on Wednesday, October 12, a special matinée will be given.

**The Chicago "Figaro" says:** "Mr. Emil Liebling has planned a series of concerts to be given at Kimball Hall. The first concert will take place on October 7, and a feature of these concerts which will do much to increase their popularity will be the price of admission, as Mr. Liebling has decided to make 25 cents the full admission price."

**A Music Lover Dead.**—Benjamin B. Blydenburgh, a retired merchant of this city, died last week, after a long illness of spinal paralysis, at his home at Smithtown, L. I., in the seventy-second year of his age. Mr. Blydenburgh, who was of an old Dutch family, retired from active business life twenty years ago. He was for many years partner with John H. Brower, one of the oldest shipping houses in South street. He married Mr. Brower's daughter. Mr. Blydenburgh was one of the founders of the National Park Bank, remaining in its board of directors for many years. He was also one of the founders of the Brooklyn Polytechnic Institute and the Brooklyn Academy of Music. He leaves two daughters, one of whom was married this summer, and five sons, the eldest of whom, J. B. Blydenburgh, is head of the firm of Blydenburgh Brothers.

**A Useful Guide.**—A valuable "Baedeker" or guide for musical clubs may be found in the new musical catalogue of Charles Scribner's Sons, a pamphlet of sixty-four pages, containing, in admirable arrangement and classification, a list of almost all accessible and important works on musical subjects in the English language. Here, for instance, are the titles of twelve books relating to Beethoven, five relating to Chopin, five to Liszt, ten to Mozart, six to Schumann, thirty-seven to Wagner, &c., besides theoretical and scientific works, twenty histories of music, primers of music, essays, stories, dictionaries, &c. Everyone interested in music should have this useful catalogue.

**More Artists for the International Bureau.**—Mr. Louis Blumenberg, of the International Bureau of Music, has the sole management of the violinist Miss Anna Brinkhaus, a pupil of Cesar Thompson; also the management of Mr. Theodore B. Spiering, who has just returned from Berlin, where he studied with Joachim.

**The Kneisel Quartet.**—The Kneisel Quartet series this season will consist of ten concerts. The programs will, as in former seasons, contain many interesting novelties. Chickering Hall has been engaged for the series and the first concert is announced for Monday, October 17.

**Cappa Is Honored.**—Sprague, Wash., October 2.—A number of lovers of music have presented Cappa, the bandmaster, with a gold medal at the Tacoma Exhibition.

**"The Triumph of Columbus."**—Mr. Pratt's allegory, "The Triumph of Columbus," will be given in Music Hall on Monday evening with a festival chorus of 500 voices and an orchestra of eighty musicians; the soloists who will take part are Miss Jennie Dutton, Miss Kathrin Hilke and Mrs. Kate M. Corotun, sopranos; Mrs. Rosa Linde, contralto; Wm. H. Reiger, tenor, and Messrs. Moore, Dufft and Gillette, baritones. Dr. Depew will make the Columbian oration, and the affair promises to be a most brilliant success.

**The Beethoven Choral Society.**—This society commenced its second season on October 3, and preparations will be at once begun for the first concert, which will be given November 10. The society is under the able direction of Mr. Chas. Bigelow Ford.

**The New Marine Band.**—The box office for the sale of seats for the concerts of Sousa's new Marine Band, the first of which is announced for Monday evening, October 10, will be opened on Monday morning at 9 o'clock. The public is looking forward with great expectations to these concerts, the demand for popular music having been substantially proven by the success which attended the performances of the United States Marine Band and Gilmore's band during recent seasons in this city. The new organization headed by Mr. Sousa was formed by the Blakely syndicate a few months ago. The syndicate appropriated a large sum of money for the employment of the cleverest musicians in Europe and America, and secured the services of Mr. Sousa as organizer and director by offering him a generous yearly salary and a share of the profits during each season.

There is no man better qualified than Mr. Sousa for the position of leader of a military band organization. Besides his gifts as a program maker and composer he has qualities

as a disciplinarian possessed by no other leader in the country. The public is to be congratulated that Mr. Sousa and his new band will maintain their headquarters in Chicago. Its services will be in great demand during world's fair year, when it has been engaged to assist at some of the great musical festivals in conjunction with the new Chicago Orchestra and many famous European bands. The instrumentation of Sousa's new Marine Band is as follows: Twelve B flat clarionets, two flutes, two oboes, two E flat clarionets, one alto clarionet, one bass clarionet, two bassoons, three saxophones, four cornets, two trumpets, four horns, three trombones, two euphoniums, three basses, drums, tympani, cymbals, &c. Antonio Galassi, the grand opera baritone, and Miss Marcella Lindh, a prima donna soprano, who has attained celebrity in Europe, will be heard in the vocal numbers of the program during the concerts. The prices for tickets for the concerts have been fixed at the very moderate figures of \$1, 75 and 50 cents.

Among the prominent members of the new band are Arthur Smith, formerly cornet soloist of Coldstream Guards and of Covent Garden concerts, London; C. L. Staats, formerly clarinet soloist of Band of Jardin d'Acclimation, Paris, and premier clarinet Grand Opera House, London, graduate of Paris Conservatoire; Joseph Norrito, late first clarinet at Columbia Theatre, Boston; Ferdinand Jabon, bassoon, formerly at Grand Opera House, Brussels; John S. Cox, formerly flute soloist with Gilmore's Band; Charles Pettit, formerly cornet soloist with Gilmore's Band; Thomas F. Shannon, late contra bass saxophone of Gilmore's Band; H. F. Noyes, clarinet, late of Gilmore's Band; Robert Messinger, first oboe, late with Heinrichs' American Grand Opera; Leo Pechmann, oboe, formerly Richard Wagner's Theatre, Bayreuth; Henry Koch, horn, late with Heinrichs' American Grand Opera; Christian Hildebrandt, bassoon late Heinrichs' American Opera; Pasquale Marchesi, late clarinet soloist of Municipal Band, of Milan; Adolf Renz, clarinet, late with Peabody's Orchestra, Baltimore; W. H. Langan, clarinet, graduate of Kneller Hall, England; W. Dougherty, clarinet, graduate of Leipsic Conservatoire; A. G. Peter, clarinet, late at Broad Street Theatre, Philadelphia; Emil Preis, clarinet, late with Senn's Band, Philadelphia; Samuel Schaike, late saxophone soloist of Hessler's Band, Philadelphia; Vincent Baronne, late cornet soloist of Hessler's Orchestra, Philadelphia; Frank Seltzer, cornet soloist, of Philadelphia; Robert Hoppe, horn soloist, of Philadelphia; John Savinier, formerly first trumpet of Belgian Guides, Belgium; Giuseppe Bernalfo, horn, formerly at Grand Opera House, Chile; M. C. Lyon, trombone, late at Chestnut Street Theatre, Philadelphia; E. A. Williams, trombone, late of Albaugh's Opera House, Washington; August Haase, euphonium soloist, of New York; Matthias Cesky, formerly bombardon of Fahrbach's Band, Vienna; Herman Foster, drummer, formerly of Saro's Prussian Guards; A. W. Pryor, trombone soloist, St. Joseph, Mo., and many other celebrated players.—Chicago "Evening Post."

**The Baltimore Symphony Orchestra.**—The Baltimore Symphony Orchestra enters this year upon its fourth season. The concerts during the three seasons past have been highly successful, and have demonstrated their value in advancing the musical interests in Baltimore. Ross Jungnickel will direct and Mr. Y. C. Van Hulsteyn will act as concert master. The programs are well selected and the soloists will be the most eminent that can be secured. Six concerts will be given at the Academy of Music Concert Hall on Thursday evenings, November 10, December 8, January 5 and 19, February 2 and March 2.

**Some Good Church Music.**—The program of music at the Church of All Angels for the month of October has just been issued, and reflects much credit on the choir master, J. M. Helfenstein.

**Seidl at the Food Show.**—Anton Seidl and his orchestra are playing at the Madison Square Garden every night. On Sunday nights during this month Mr. Seidl gives a series of concerts in the Madison Square Concert Hall.

**Oscar Hammerstein's Plans.**—In a short time Oscar Hammerstein, manager of the Thirty-fourth street opera house, will give his completed plan for the operatic season at his house, which begins June 16, 1893.

**Music School at Amherst.**—Mr. A. Locke Norris, of Northampton, Mass., has organized a music class or school at Amherst. Piano, organ and voice culture will be taught.

**Another Ballad Lecture.**—Mr. Frederic W. Bancroft, of Montpelier, Vt., will give this season a lecture on "The Ballad," with vocal illustrations. The local press speak very highly of these lectures.

**A Music Mission.**—New York has now a music mission, the object of which is to give concerts in the different charitable institutions in the city. It will work under the auspices of the New York Protestant Episcopal City Mission Society. The idea occurred with Frank Hunter Potter, youngest brother of Bishop Potter. Mr. Potter hopes that singing societies, church choirs, glee clubs and soloists will volunteer their services in the new work. The choirs of St. James' Church, in Madison avenue, and St. Agnes' Chapel, in Columbus avenue, have already promised their

co-operation. The first concert of the mission was given at the Rescue Mission, No. 307 Mott street, Wednesday evening of last week, and it was very highly appreciated by the listeners.

**The Western Michigan College Conservatory.**—The management of the Western Michigan College Conservatory have arranged for a series of ten concerts to be given during the present season, for which a number of the leading Western soloists have been engaged. The first concert of the course was given on the evening of September 29, members of the conservatory faculty taking part. The program contains an interesting description of each composition and should prove a valuable aid to the students.

**Mr. Damrosch's Programs.**—Mr. Damrosch announces that in the programs of the concerts of the Symphony Society to be given this season in the Music Hall under his direction will be included the following works:

Symphonies 3 (Eroica) and 6 (Pastora.) and the grand septet	.....	Beethoven
Overture No. 2	.....	Brahms
Overture composed for the London Philharmonic Society, 1815	.....	
(first time) .....	.....	Cherubini
Overture, "Husites" .....	.....	Dvorak
Symphonic prologue, "Francesca di Rimini" (new) .....	.....	Arthur Foote
Symphony, "The Rustic Wedding" .....	.....	Goldmark
Suite for strings, "Aus Holberg's Zeit" .....	.....	Grieg
Theme and variation (new) .....	.....	Lalo
Symphony in G minor (new, first time in America) .....	.....	Rudorff
"Le Rouet d'Orphale" .....	.....	Saint-Saens
Symphony No. 4 .....	.....	Tchaikowsky
Excerpts from "Tristan and Isolde," arranged by		
Walter Damrosch .....		
Love Scene, Act II .....	.....	
"The Dying Tristan," Act III .....	.....	Wagner
Bacchanales, from "Tannhäuser" (French version) .....	.....	
"Siegfried Idyl" .....	.....	

Among the soloists engaged are Paderevski and Mr. Plunkett Greene, the English basso. Twelve concerts will be given, as follows:

Afternoon concerts—Friday, November 11, 1892; Friday, December 2, 1892; Friday, January 6, 1893; Friday, February 3, 1893; Friday, March 10, 1893; Friday, April 14, 1893.

Evening concerts—Saturday, November 12, 1892; Saturday, December 3, 1892; Saturday, January 7, 1893; Saturday, February 4, 1893; Saturday, March 11, 1893; Saturday, April 15, 1893.

**Chicago Musical College.**—The faculty of this college will give a series of "musical afternoons" on the Saturday afternoons of October.

**The Virgil Clavier.**—Mr. A. K. Virgil, inventor of the practice clavier which bears his name, recently gave a lecture at Oberlin, Ohio; Mr. Virgil had the assistance of Miss Julie Geyer, his talented young pupil, whose playing made such a decided impression at the concerts given by him in this city last spring.

**A Scoundrel.**—Middletown, Conn., October 1.—Francis Drake Carnell, of Brooklyn, came to Middletown last April and secured a place as organist in Holy Trinity Church. He said he had taken a degree of bachelor of music at Oxford, and brought strong recommendations from a Brooklyn rector. He was accompanied by his supposed wife and a young daughter. Later he successfully started the Connecticut School of Music, with 100 pupils and nine instructors. Rector Acheson, of Trinity Church, while on a recent vacation tour, heard something of Carnell which led to an investigation, the result of which was that a local attorney received from Chicago information that Carnell was charged with bigamy, adultery, forgery and larceny of money.

Yesterday Carnell was confronted with the documents and finally confessed. His name, he said, was Henry Wilson. He left a wife and child in Kalamazoo five years ago, had been on the operatic stage, and the woman he introduced here as his wife was a Miss Williams, of Buffalo, whom he had met when she was a chorus girl. Carnell agreed to leave town, and was allowed to go. Miss Williams went to New York ten days ago.

**A Sermon on Music.**—A special choral service was held last Sunday afternoon in the chapel of the Ward's Island and Hospital. This was the first public service at which the new Jardine pipe organ was used, and an elaborate musical service had been arranged. The regular double quartet of the hospital was ably assisted by William T. Elwanger, of the Boston Opera Company, and John W. Meyers, as soloists. The Rev. C. W. de Lyon Nichols, chaplain of Ward's Island, preached a sermon on the subject of sacred music.

"Music is, par excellence, the fine art of to-day," Mr. Nichols began. "It appeals to the sensitive human soul in its most spiritual sense. It is the sign language of human emotions." After tracing the course of sacred music through the history of the church, he came down to that of the American churches, which he divided into three schools. Continuing, he said in part: "The old school of straitlaced provincialism, the first of these classes, was that of the early Puritans, and to a Puritan an aesthetic failure often signified a heavenly success. The operatic school, which followed this, was that in which the congregation took no part in the singing, which was done entirely by a paid choir, whose moral character was never taken into consideration. The style of this music was light and frivolous. The school of to-day, which has succeeded the

operatic school, is the music of the Incarnation. It is the lost chord—the happy medium, combining the best points of the earlier schools and discarding the two extremes."

**A Brooklyn Choral Society.**—An important movement to promote the study and more general public performance of classical church music has begun in Brooklyn, under the patronage and with the approval of the Catholic ecclesiastical authorities. Bishop McDonnell favors the best music of the old masters, and a choral society is being organized with the intention of singing the grand masses, motets and other sacred music, seldom if ever heard, of such composers as Palestrina, Pergolesi, Michael Haydn, Mozart, Schubert, Cherubini, Louis Spohr and others who have wedded the liturgy to grand and appropriate themes.

The chancellor of the diocese, Very Rev. James H. Mitchell, has accepted the chairmanship of the committee of direction, and Prof. Bernard O'Donnell, who was for many years under the late Dr. Damrosch, one of the board of trustees of the New York Oratorio Society, will act as the musical conductor. The chorus will be limited to 100 voices and to good singers and readers. The limit has been almost filled already by well-known musicians, drawn from the most cultured musical circles in Brooklyn, and from the enthusiasm with which they have taken up the project a very gratifying artistic success may be anticipated.

The first general meeting was held Thursday evening in the hall of St. John's Chapel, which Father Mitchell, the rector, has placed at their disposal. This chorus is to be diocesan in its character and it is the expectation of its projectors that in a short time Brooklyn will have a choral society ready on all grand occasions to interpret in a finished manner and on an art basis the music and compositions rendered in Paris, Rome, Florence and other European cities, where such vocal organizations have so long existed. The movement begun lately in Rome to celebrate the third centenary of Palestrina makes the present a fitting occasion to begin such work here.

**"Music and Musicians."**—This is the title of a dainty pamphlet by Mrs. Ella D. Burr, of Brooklyn. It is written for the purpose of raising funds for the assistance of aged musicians.

**The Oratorio Society Dates.**—The Oratorio Society of New York will, under the direction of Mr. Walter Damrosch, give four afternoon and four evening concerts during the present season. The evening concerts will be given:

Saturday, November 26, 1892.	Saturday, February 18, 1893.
Friday, December 30, 1892.	Saturday, April 8, 1893.

The afternoon concerts will be given the previous afternoons.

**The Chicago Orchestra Season.**—The advance sale of seats for the Chicago Orchestra season at the Auditorium, which begins Saturday evening, October 22, opened at the box office Monday morning, September 25. The popularity of the new associate membership plan recently adopted by the Orchestral Association has been attested by a large preliminary demand for locations in the parquet of the house. Mr. Thomas is actively preparing for the season by daily rehearsals of his orchestra.

**An Interesting Letter.**—To the Editor of the "Sun"—Sir—The tune of "God Save the Queen" or "America," as we use it, is a miserable arrangement of musical sounds, and should be condemned by every sensible American. The English used it before they knew as much of America as we now know of Mars. Let them keep it and sing the idiocy it contains, if it pleases them. We can do better. The "Star Spangled Banner" is good enough for Americans who are Americans and not Anglo-maniacs. "Annie Laurie," first and foremost; "Auld Lang Syne," "Coming Thro' the Rye," or even "The Girl I left Behind Me," are as far ahead of "God Save the Queen" as the President is ahead of me, to say nothing of musical merit. "God save," and so on, would never have lived long enough to have been born had it not been for the words fitted to it taking the eyes of rabid royalists as something they wanted, and as anything was better than nothing, this idiotic air and worse words have been, and are, drummed into children in that magnificent mud puddle, Great Britain.

The "Sun" speaks very confidently as to the way we have taken British airs and Americanized them. Now how many people know them compared with the people who know and sing such sweet, soul inspiring tunes as "Annie Laurie" and "Auld Lang Syne?" This "God saving" song is the dullest of all British songs. We might be excused for adopting some of their naval airs for Uncle Sam and Brother Jonathan to sing, but you can take this divine salvation song and wrap star spangled banners round it, plaster and poultice it with declarations and constitutions, weave in Pulitzer with the "Sun" sitting on his jugular, and even then it would not be any more a howling success than now.—KITSON D. PIERCE.—"Sun."

**Mr. Marquardt's Concert.**—A concert was given in Cleveland on the 6th inst. by Mr. John Marquardt, the violinist, assisted by Miss Nora Lenschow, soprano; Mrs. O.

A. Treiber, contralto ; Mr. Henry Williams, tenor, and Mr. Charles Heydler, 'cello. The following was the program :	
Sonata, op. 18, for piano and violin.....	Paderewski
Messrs. Ring and Marquardt.	
Polonaise, "Mignon".....	Ambroise Thomas
Miss Nora Lenschow.	
Prelude and fugue, G minor.....	I. Seb. Bach
Mr. John Marquardt.	
Aria, "Boabdil".....	Moszkowski
Mr. Henry Williams.	
Melody.....	Paderewski
Spanish dance, No. 8.....	Sarasate
"The Brook".....	Sauret
Mr. John Marquardt.	
Aria, "Mitraje" ("Ah rendimi quel core").....	Rossi
Mrs. O. A. Treiber.	
"Dame Nightingale".....	Taubert
"Echo Song".....	Eckert
Miss Nora Lenschow.	
Trio, for piano, viol and 'cello.....	Brahms
Messrs. Ring, Marquardt and Heydler.	

**The Brodsky Quartet.**—The New York Symphony String Quartet, which, under Mr. Adolph Brodsky's direction, did such able work last season, will give a series of six chamber music concerts on the evenings of November 22, December 20, January 17, February 14, March 7 and April 14. The quartet has been strengthened by the engagement of Mr. Ottokar Novacek, who will play the viola. The following are the principal numbers to be performed :

Beethoven quartet, op. 18, No. 6.  
Beethoven quartet, op. 59, No. 2.  
Beethoven quartet, op. 130.  
Beethoven quartet, op. 182.  
Brahms quartet, A minor.  
Grieg quartet, G minor.  
Goldmark suite for piano and violin.  
Haydn quartet, B major.  
Mozart quartet, D minor.  
Novacek quartet, E minor. (First time in New York.)  
Saint-Saëns quartet for piano and strings.  
Schumann quartet, A major.  
Tchaikowsky quartet, A minor.

**The Klauser Institute.**—The following is the faculty of the Klauser Institute at Chicago :

Mr. Julius Klauser, piano and music science ; Mr. John Carver Alden, organ, piano and music history ; Mr. Carl G. Muskat, violin and ensemble playing ; Miss Elizabeth Hearing, voice culture ; Miss Adeline Ricker, piano ; Mr. William Baye, piano.

Mr. Klauser is the author of "The Septonate," a most important work on music science, and this system is used exclusively in his institute. There will be classes only in harmony and science, the students in other branches being given individual instruction.

**A Chicago Program.**—The following is the program of the first popular concert given by Mr. Liebling, in Kimball Hall, October 7 :

Suite for piano and violin, op. 11.....	Goldmark
Emil Liebling and Adolf Weidig.	
Vocal, "Ich Liebe Dich" .....	Foerster
Miss Arion Addy.	
Violin solo, Adagio and Perpetuum Mobile.....	Ries
Adolf Weidig.	
Piano solo—	
Prelude, theme and variations, op. 25.....	B. O. Klein
March of the Dwarfs and nocturno, op. 54.....	Grieg
Barcarolle, op. 31.....	Blumenschein
Valse de concert, op. 34 .....	Moszkowski
Emil Liebling.	
Vocal, "Reveries" .....	Neidlinger
Miss Arion Addy.	
Suite (continued).....	Goldmark
Emil Liebling and Adolf Weidig.	

**They Are Working Overtime.**—The remarkable birds of Manitoba are described in the new volume of the "Proceedings of the United States National Museum." In the spring season of the year thousands of prairie larks there salute the day by bursting all together into a splendid explosion of song, pouring out their rich, strong voices from every little height and perch, singing with all their might. They sing all day, and at night joyously hail the moon.—London "Musical News."

**The Arion Consumes Beer and Music.**—The sixty-five members of the Arion Singing Society who went abroad this summer and won fame for the New York Arions were tendered a rousing reception last Saturday night at the Arion Club house, Fifty-ninth street and Park avenue. Mayor Grant was present and in the name of the society welcomed the singers home. Prof. Van der Stucken, the leader of the singing society, was presented with a handsome gold watch. The singers received a handsome silver laurel wreath from their fellow members.

**Albert Mildenberg.**—Albert Mildenberg, the pianist, is prepared to accept a limited number of private pupils. Reference, Mr. Rafael Joseffy. Address care of this office.

**To CHORUS SOCIETIES.**—For sale, 100 copies of "The Messiah," Schirmer edition ; mostly unused. Terms reasonable. Address W. E. Heimendahl, 108 East Franklin street, Baltimore, Md.

**To VIOLINISTS.**—For sale, parts of quartets and quintets of Haydn, Mozart, Beethoven, Schubert, Schumann, Cherubini, Volkmann, Tchaikowsky, Dvorák, Brahms and others ; also orchestral parts of principal concertos, mostly unused. Terms reasonable. Address W. E. Heimendahl, 108 Franklin street, Baltimore, Md.



**London Musical Notes.**—Sir Arthur Sullivan will go to Cardiff next Wednesday to conduct his "Golden Legend." He will return by special train in order to be present at the first performance of his new opera at the Savoy on the following evening, and on Monday week the London rehearsals for the Leeds Festival will be started at St. James' Hall....A rich find has been made at the Church of St. Bartholomew at Blankenburg in the Harz Mountains. There are several sixteenth and seventeenth century MSS., including the "Cantiones Sacrae" of Henrich Schütz, Andreas Crappius and Hieronymus Praetorius; the "Selectissimae Cantiones" of Orlando Lasso, a "Thesaurus Musicus" of 1564, the "Sonnet de Pierre de Ronsard mis en musique by M. Philippe de Monte" (1575) and the "Nouvelles et Joyeuses Chansons allemandes et françaises" of 1574. There are also two masses of Joseph Haydn....Mr. Lago has, it is said, added to his company Mrs. Sembrich. ....A Liszt festival has been held in Vienna ! Far, far away !—"Figaro."

**Mascagni's Organ.**—The well known organ builders, Agati and Tronei, of Pistoia, have constructed for Mascagni an organ furnished chiefly with imitative orchestral stops. The instrument, which is perfect in every respect, has been placed in Mascagni's apartments, and the maestro will use it to try over his new compositions. The organ has 600 pipes, two keyboards with 112 keys. It has very light treadles, and can be blown for many hours without fatigue.

**Didn't Want a Crowd.**—A strange quarrel has arisen between the committee of the Vienna Musical Exhibition and the piano maker Boesendorfer. The latter exhibited a valuable piano, announcing at the time that a famous pianist would give recitals on it. The committee, however, objected, declaring that the crowd of people attracted by such performances would spoil the flower beds in the rotunda. Boesendorfer had to give in at last, but not without protesting. He wrote to the committee "he had thought he was exhibiting his piano at a 'musical exhibition,' not at a horticultural show."

**Sickness at Bayreuth.**—Berlin, September 30.—In Bayreuth typhus fever has become epidemic. The daily number of deaths averages ten or twelve.

**A Polish Opera.**—One of the musical sensations at Vienna has been the production of a new Polish opera, "Halka," by Mr. Moniusko, at the Exhibition Theatre. Of course the audience consisted largely of Polish men and women, whose enthusiasm knew no bounds. The Queen and Princess Mary of Hanover appeared to be much interested in the performance. It may be said, however, that this work is not essentially national in style, although the subject is Polish, and a polonaise, a mazurka and some peasant dances are introduced.

**A Bach Memorial.**—A memorial tablet has been erected on the house in Weimar in which J. Sebastian Bach was born. It bears the following inscription : "In this house Veit Bach and his son John followed the trade of baker. John studied music at Gotha and pursued this art with success. Through seven generations more than a hundred members of the Bach family have given great musicians to the art, John Sebastian being one of the greatest composers that ever lived. He was the best counterpoint writer and organist of his age. Honored be his memory. Erected by the town of Weimar and the Gotha Bohner Verein." The memorial was inaugurated with great pomp at the beginning of last week.

**The English Catalogue.**—Under the title "Katalog der Ausstellung des Königreiches Grossbritannien und Irland," the catalogue of the English department of the Vienna Exhibition has at last been issued. It is only a sectional catalogue, and we have yet to wait for a complete one of the musical exhibits from all countries.

**A Composer Dead.**—The death is announced in Paris of the composer Adolphe Vogel, grandson of the author of "Démophon." He was born at Lille, May 6, 1808. His father gave him his elementary lessons in music ; Reicha and Paér were his teachers in Paris. In 1830 he composed a national song, "Les Trois Couleurs," which became popular.

In 1832 the Opéra Comique produced "Le Podestat," and accepted but never produced "Marie Stuart." In 1838 the Renaissance produced his opera "Le Jugement Dernier." The King of the Netherlands gave him an

order for the music of the "Siège de Leyde," the libretto of which had been written by the literary critic Hippolyte Lucas, and Vogel received a reward and the medal of an order of chivalry for his work, which was produced at The Hague, March 4, 1847.

In 1853 the Théâtre Lyrique produced "La Moissonneuse." He made an oratorio of "Le Jugement Dernier," composed several quintets and a great number of melodies and romances, as "Manfred," "Cain," "Le Kabyle," "L'Ange Déchu" and "L'Excommunié."

**Another New Opera in Paris.**—It is announced that Miss Augusta Holmes has completed a new opera, "La Montagna nera," and that it is to be produced at the Paris Opera House.

**Does He Wear?**—Colonel Mapleson, the impresario, has been summoned to court on account of an unpaid tailor's bill amounting to £7. When the case came up for hearing Colonel Mapleson was not present and the judge, before issuing the usual order, asked for some evidence that Colonel Mapleson was able to pay the bill. The plaintiff, to prove that the colonel was worth £7, showed that when in San Francisco he had been presented with a handsome watch and chain, to replace a watch and chain that had been stolen. Upon this evidence the court held that Colonel Mapleson could pay the £7 if sufficient pressure were brought to bear and ordered that the colonel be committed to jail for ten days unless he paid the bill within two weeks from the date of the order.—London Letter, "Eagle."

**An Absurd Story.**—The "Gazetta Musicale di Milano" announces that a strange piano has been invented by an American clown. He has chosen eight cats of different ages, the voices of which "chime like the bells of a carillon." Before playing the clown wraps his cats in a convict's shirt and puts them inside the case. He then ties their tails to metal strings, which are controlled by the keyboard, and the concert begins. As soon as a key is touched, a cat's tail is pulled and the poor animals begin to mew frantically. It is easy to imagine what kind of music is produced on such an instrument. To obtain discords two or three strings are pulled at the same time. This new wonder is sure to be a great success in the United States, but we doubt its success in Europe. So says our Italian contemporary, and in this case we can hardly quote the proverb, Si non è vero, &c.

**A Bayreuth School.**—A school for dramatic vocalism is to be opened in Bayreuth on November 10, the object being to prepare young singers for future festivals. The names of the teachers are not given, but if Mrs. Wagner is to be one of them, as seems probable—for she has great ambition in that direction—serious students of the dramatic art will do well to avoid the new school. They would have to go far to find a less competent instructor in the art of interpreting Wagner's operas, musically or dramatically.

**His Value.**—"Apart from much beautiful and impressive music, Brahms will be remembered in England by two peculiarities," says the "St. James' Gazette." "He declines to be made a musical doctor, and he absolutely refuses to write any new work specially for an English festival. If the English admire his music one of his old works might, he thinks, be found good enough for such an occasion. In a recently published history of the Leeds Musical Festival, by Dr. Spark, a letter is published from Brahms to the festival secretary in which the following passage occurs : 'If the charm of novelty be an absolute necessity, then pardon me if I confess that I fail to properly appreciate or have no particular sympathy with such a distinction.' Brahms' view that at a great musical celebration a composer's best works, old or new, should be performed has much to recommend it ; but without the curiosity excited by the announcement of a new work by a distinguished composer our great provincial music meetings would probably come to an end."

**The Old, Old Story.**—Jean de Reszke has disappointed the Viennese, who expected him to appear at the Musical and Dramatic Exhibition, although it was understood that he had decided to drop public singing until his American tour. Continental papers state that his voice is again affected, and that he has gone to his Polish estate to recuperate.

**Will Rewrite It.**—Sir Arthur Sullivan has decided thoroughly to revise "Ivanhoe," and its production in Berlin has been postponed for a year.

**A Patti-graph.**—Mrs. Patti's agents deny the report that it is her intention to retire from the public platform. They have concerts arranged for her in England as far ahead as the autumn of 1894.

**A Queer Invention.**—Among the numerous new inventions exhibited at the Vienna musical exhibition, Arthur Koenemann's "Virtuosenmacher" excites considerable interest. This new apparatus is a machine supplying mechanical exercise to the fingers, wrist and arm, and will probably be found a useful help to musicians playing any instrument requiring rapid finger and wrist action. The apparatus can be constructed for a special kind of finger exercises for violinists and players on keyed wind instru-

ments. They, together with pianists, can practice any difficult exercise and learn to play them as quick as possible before going to their several instruments.

**Mascagni Shows Sense.**—Mascagni has been talking very sensibly to the London "Times" Vienna correspondent. He attributed the success of "Cavalleria Rusticana" to its terseness and rapidity of dramatic action. "Mascagni does not consider himself a musical innovator. All he claims for himself is that his opera 'Cavalleria Rusticana' has encouraged other young composers to deal with realistic subjects. He is of opinion that, in consequence of the great revival of music in Italy, art will take an important step forward within a few years."

**May Come to Chicago.**—The managers of the Bohemian National Opera in Prague have been invited to visit the Chicago Columbian Exhibition with their singers.

**"Haddon Hall" Not Successful.**—London, October 1, 1892.—While the brilliant send off of Sullivan and Grundy's new opera, "Haddon Hall," has served to crowd the Savoy Theatre all the week, there is no doubt that the opera is a disappointment, and the belief is strengthened that Sullivan and Gilbert are indispensable to each other. There has been a little storm in the company of the Savoy. Mr. Courtois Pounds, who appears as "John Manners" in "Haddon Hall," is dissatisfied with his rôle, claiming that it does not permit of a display of his abilities. He will soon withdraw from the company and join a new venture at the Globe Theatre, where "Marosset" is to be produced at the end of October. Miss Neville West, who created the rôle in Paris, will appear as the star, and Miss Jessie Bond will be one of the leading members of the company. Ivan Caryll, the young composer, will conduct the orchestra.

**Another Death.**—The death is announced from Ostend on Saturday of Mr. Emil Behnke, whose name is well known as the associate of Mr. Lennox Browne in the writing of several treatises on the voice, and who was also a notable teacher of voice production. Mr. Behnke some time since was taken ill, and he went for a holiday trip to the Ardennes. Patients in extreme ill health are often taught to believe that a journey to a foreign land will be beneficial. It was not so in the recent case of Sir Arthur Sullivan, who recovered immediately he returned to English soil, nor, unfortunately, did the theory hold good in the case of Behnke, for during his holiday he grew gradually worse, and toward last week he was known to be in *extremis*. His friend and colleague, Mr. Lennox Browne, went specially to Ostend and did for the patient everything in his power, but an attack of inflammation of the lungs supervened, and Behnke expired on Saturday. Mr. Behnke, who was born at Stettin in 1836, was originally a vocalist, but after an illness he lost his voice, and about thirty years since he came to London as a teacher of languages. Soon after he took up the Tonic Sol-fa system, and for many years he taught singing classes. About fourteen years since, however, he met Mr. Lennox Browne, and afterward became a lecturer on vocal physiology, and set up as a voice trainer. He wrote in 1880 "The Mechanism of the Human Voice," and three years later, in conjunction with Mr. Browne, "Voice, Song and Speech." He likewise wrote, with Dr. C. M. Pearce, a set of singing exercises. Mr. Behnke, who was a naturalized Englishman, was extremely popular with his colleagues and pupils.—"Figaro," London.

**A Statue of Music.**—The Austrian Minister of Public Instruction has a statue of "Music" by the Bohemian sculptor, T. Myselbech, to be placed in the foyer of the Bohemian National Theatre at Prague. The cost of the statue was 10,000 florins. Myselbech was awarded the gold medal at the Berlin Exhibition, and has been made an honorary member of the Academy of Arts in Munich.

**Miss Ellicott's Success.**—One of the features of the Gloucester sacred festival, England, last week was Miss Rosalind Ellicott's cantata setting to Mr. Lewis Morris' "Birth of Song." It is full of flowing and sweet melody and admirably scored for the orchestra. Miss Ellicott is the daughter of the Bishop of Gloucester, and this is by no means her first success in sacred music. Her "Elysium" is a favorite with London choral societies.

**Claims Priority.**—Mr. Albert Peschard has published a pamphlet under the title "L'Orgue Électrique n'est d'Origine Américaine," in which he points to the construction of various important organs in Paris in the years 1863, 1864, 1866, 1868 and 1870; whereas the first organ erected in America with electric action was built in 1876.

**Another Celebration.**—On December 7, at the Berlin Opera House, will be celebrated the 150th anniversary of the first performance of a grand opera in that theatre. The first performance was given by order of Frederick II. The king was present at the previous rehearsal of the opera, which was "Cleopatra e Cesare," by Graun.

**"The Pierluigi Centenary."**—The third centenary of Giovanni Pierluigi, better known as Palestrina, occurs on February 2. A subscription is being organized, and preparations are being made for a suitable celebration of the event in the composer's native city of Palestrina. It is hoped that funds will suffice to erect a monument to the

composer, and to finish the decoration of the apse of the cathedral in which he was baptized. Performances of his works are also to be held in Palestrina and Rome in the course of the centennial year. A committee has been formed in Italy, and probably some eminent musicians of other nationalities will be asked to take part in the matter.

**A Vivid Imagination.**—An instance of how widely different are the varied ideas suggested by music is seen in the following excerpt from Mr. Augustus Sala's "Journal" in his gossiping recollections of Regent street. "Paganini I remember well," says Mr. Sala, "not in Regent street, but at Brighton about 1836, a gaunt, weird man, with long black hair and hollow cheeks and flashing eyes. I never see Henry Irving without recalling Paganini to my mind. I can remember vividly the impression created within me by his playing. It was that he had got inside his violin a devil, and that the imprisoned fiend demon was now shrieking, now menacing, now supplicating and now seeking by caressing endearments to obtain his liberty from the magician with the fiddlestick, who was grasping his fiend tenanted fiddle so firmly by the throat. Paganini played a fantasia on the violin at a concert given by my mother at Brighton, at which the prima donna was the enchanting Marie Malibran; and the illustrious violinist gave me next day, small boy as I was, in a very large frill and a 'skeleton' suit, a bank note for £50."

**News from Vienna.**—Director Jahn, of the Opera, celebrated the fortieth anniversary of his activity as a musician on September 15. A silver baton was presented to him and the members of the company, assembled on the decorated stage, gave him his bust made by Pilger. The address was made by Richter. On this occasion Mascagni, who was present, made a brilliant offer to Lola Beeth to go to Italy and sing in his operas, but the offer had to be refused on account of her permanent engagement at Vienna.

**Moran-Olden.**—Moran-Olden is engaged again at Kroll's in Berlin.

**Stagno at Vienna.**—Stagno, the tenor, and one of the members of the first Abbey régime at the Metropolitan Opera House, has been singing with great success recently at Vienna in "Cavalleria Rusticana."

**Paris Concerts.**—The Colonne concerts at Paris begin October 16. The Lamoureux concerts on the 23d inst.

**Second Berlin Philharmonic.**—The program of the first Berlin Philharmonic may be found elsewhere. The second will be given under the direction of Moszkowski, and will be as follows: Mendelssohn's "Hebrides" overture; Saint-Saëns' "Jeunesse d'Hercules," Brahms' C minor symphony, and Professor Joachim will play the Beethoven concerto for violin.

**Duse Engaged.**—Duse, the famous Italian tragédienne who created such a furore at the Vienna Exposition last summer, has been secured for this country by the Rosenfelds, who, according to Berlin papers, guarantee her \$3,000 receipts night for fifty nights. Please discount this.

**"Lohengrin" at Paris.**—"Lohengrin" was performed sixty four times during its first year at Paris. This looks as if the French had quit their tomfoolery.

**Schroeder's "Der Asket."**—Carl Schroeder's new one act opera "Der Asket" opens the season at Sondershausen under the composer's direction.

**Rubinstein's Memoirs.**—Anton Rubinstein has decided to publish his complete memoirs.

**Ritter-Goetze at Berlin.**—Marie Ritter-Goetze, the well-known contralto, familiar to all opera lovers in this city, has just appeared as "Amneris" in "Aida" at the Royal Opera at Berlin.

**Pugilistic Pianists.**—Pianists who are pugilistically inclined should read the clever and amusing satire entitled "De Recomembrances of a 19 Cent Scrapper," by John L. Sluggervan. We who know the authors of this book feel that we hold in our power the lives of two young men, for if the secret of the authorship were disclosed there is little reason to doubt that violent deaths would ensue. But being naturally magnanimous, we simply recommend those pianists who run more to brawn than brain to ponder this book carefully, for in it may be learned that muscle does not make music and that technic does not necessitate one's being a "tough."

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William Courtney.

MR. WILLIAM COURTNEY, one of our best known singing masters, has been spending part of his summer vacation at Minneapolis, teaching and singing, and brings back with him a goodly number of pleasant things said by the press of that city, a few of which we reprint here:

It was Mr. Courtney's original intention while here to occupy most of his time in rest, as he was most exhausted from the effects of a hard season's work. This he found it quite impossible to do. It was no sooner known that he was in the city than he was besieged by would-be pupils, and those who desired to hear him sing. The doors of the homes of the leading society people were thrown open to him, and he now finds his time about all occupied. Several of his pupils have already expressed their intention of accompanying him to New York with a view of increasing their musical knowledge under his instruction.—"The Spectator," August 6, 1892.

Mr. Courtney, although in the city but a short time, has made a host of friends. He is unquestionably one of the leading vocal instructors in the United States. He is an Englishman by birth, and laid the foundation for his musical education in London. His success in New York has been of a marked order, and as a tenor he stands to-day one of the best in the United States.—Minneapolis "Times," August 7, 1892.

Mr. Courtney's voice is wonderfully preserved, doubtless owing to his perfect method. He sang the high D flat (in the "Cujus Animam") with perfect ease and good tone.—Minneapolis "Tribune," August 8, 1892.

At the Courtney-Wheeler concert last evening Mr. Courtney sang "Adelaide," "Tell Me, Mary, How to Woo Thee" and "Sound an Alarm." So much has been said of Mr. Courtney's voice that it is something of a twice told tale to criticize him. In Beethoven's "Adelaide" last evening he sang with a wonderful tenderness and revealed his beautiful voice at its best; later in the old English ballad, "Tell Me, Mary," he showed what can be done with a simple air by adding the ornamentation of the Italian method. This number is a great favorite in New York and always called for there. It was listened to with close attention and much pleasure, but by far the best thing Mr. Courtney sang was the selection from "Judas Maccabeus," "Sound an Alarm." His resonant tenor filled the hall and his enunciation was so distinct that every word fell clear on the listener's ear. He stands in the front rank as a vocal teacher in this country.—"The Journal," August 11, 1892.

The Courtney-Wheeler concert Wednesday evening attracted a large, fashionable and appreciative audience. Mr. Courtney's first solo was Beethoven's "Adelaide," which he sang with excellent expression and that artistic taste that marks all his work. Few singers heard here in some time enunciate with more distinctness than Mr. Courtney. His voice, despite its years of use, is still musical and charming. He responded to many encores. "Sound an Alarm," from Händel's "Judas Maccabeus," was given by him in an almost faultless manner.—Saturday evening "Spectator," August 13, 1892.

The concert by the Hennepin Avenue Church at Hotel Lafayette last evening was by all means the best musical event of the season. The celebrated tenor William Courtney was of course the star performer. His name appeared in the program twice, in "Alia Stella Confidente," which he rendered exquisitely, and in his famous song, "Queen of the Earth,"—Wednesday morning "Times," August 24, 1892.

A letter came to the hands of the writer a few days ago which has the following to say of Mr. Courtney: "Minneapolis never had a teacher of vocal music like Courtney within her walls. A Danish musician of some celebrity in New York once told me that he had taken lessons under the best masters in Europe and had not met Courtney's superior." This praise is fully justified by the work Mr. Courtney has done here.—Saturday evening "Spectator," August 27, 1892.

The third Sunday evening musical service took place on Sunday, August 21. Mr. Courtney sang, "Comfort ye, My People," from "The Messiah," which he rendered artistically, as was expected.—Saturday evening "Spectator," August 27, 1892.

In the Meadville, Pa., "Daily Republican" occurs the following account of Mr. Courtney's singing at a concert there September 17:

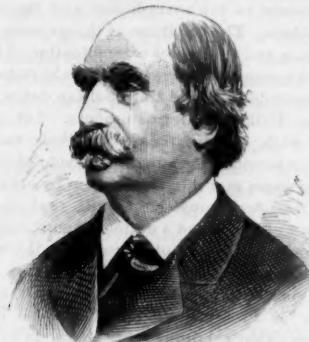
Mr. Courtney is spending a few days in the city as the guest of Miss Sweetman, and the event was arranged at this time in honor of his visit. Much had been expected of Mr. Courtney, and that gentleman fully met the expectations of all present. His voice is rich, pure, full, of great scope and as soft as a flute; it is the soul of music, and its sweet echoes will linger long in the hearts of those who heard him last evening.

Mr. Courtney was in the midst of a company of musicians last evening who reaped their full share of honors. Miss Hollister's organ renditions were grand, and the duet played by her and Miss Baughman was one of the gems of the evening. Miss Sweetman's singing was another treat, and the ovation which greeted that lady must have been music in the ears of her teacher, Mr. Courtney. Mr. Sackett sang with marked effect and won enthusiastic applause.

# RACONTEUR

Our individual soul is not isolated but united by bonds of pain to all human souls. \* \* \* The order of the world has not been instituted for the increase of human happiness, but for human greatness, which is a very different thing, and our law is to develop more life with more pains. —MELCHIOR DE VOGÜÉ.

IT is with keen interest that I watch the invasion of Paris by Wagner, of the gradual breaking up of the patriotic dam reared against his music and theories



EDUARD HANSЛИCK.

by hot-headed and misguided Frenchmen. I don't pretend to assert that Wagner's music is especially moral; indeed, some have gone so far as to declare it to be distinctively immoral, Joachim, Hanslick and Brahms holding aloof from its siren-like influence like a trio of demure, scandalized old maids at a students' ball in the Jardin Bullier.

The death this week of that prince of negativists, Ernest Renan, gentle, satirical scoffer at human follies, erudite, a virtuoso in ideals, recalls at once the spirit that has dominated France since the calamitous war with Germany.

After a general wallowing in all sorts of nastiness the sty became too foul for its occupants, who betook their pornographic personalities to fresh fields to besmirch fresher ideals. The analytical, cold blooded objective art of Gustav Flaubert and his nephew and disciple, Guy de Maupassant, was succeeded by the cruel, unrelenting style of Zola and an immense herd of imitators, who, like the author of "l'Amour sanglante," or like Jean de Richepin, whilom worshipper at the court of Sarah Bernhardt, ferociously sought to degrade man and woman with their pens.

To be sure they call it Realism or some "ism," but it had its day and Renan's influence began to be felt, for two of his most fervent disciples, Paul Bourget and Anatole France, wrote novels, full of delicate, intuitive touches, marvelously keen sympathies, and finesse that was truly Gallic. Maurice Barres, who was called "Mile. Renan," a feminine edition of a feminine genius, spread before us an exquisite banquet, in which moral ideas, slightly attenuated, were chastely dressed and delightfully served. France fed, fed ravenously, for her soul has been starved since that crafty impostor Louis Napoleon tricked the nation with gingerbread glories, mock heroics and Offenbach. I have written about the symbolists, of their aims, of their mooning and Poe-like strivings. They are painting bad pictures, writing incomprehensible verse, and their music is simply a travesty on Berlioz and Wagner. The time, then, in all this period of negation, of experimenting in new ideals, in shifting old ideas and then shunting them back, because they are outworn—the time, I say, is ripe for a vigorous, heroic, manly personality to



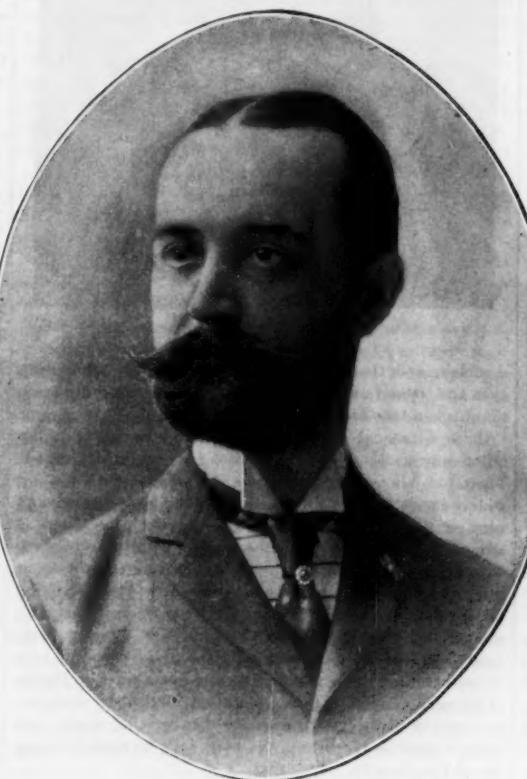
OSCAR BERINGER.

make itself manifest. And as France shows no intention of producing one (see how she blinded herself temporarily with a Boulanger), she allows an enemy—an alien, a German—to conquer her intellectually. That German is Richard Wagner, whose forerunner in France was Heinrich Heine,

and over whose shoulder peers the Buddhist woman hater, Arthur Schopenhauer.

Slowly but resistlessly, and despite himself (for Wagner never bridled his tongue where the French were concerned), this positive force is conquering all France, and penetrating not alone the musical world but the world of letters, the world of moral ideas, the world of other arts. It is nothing short of a miracle, but it will eventually be *un fait accompli*. The revolt all along the line, as manifested by the impressionists in painting, who prefer to use their eyes and see an infinity of tintings in nature, undreamed of by the painters of a generation ago; the poets and littérateurs who form the new group called "The Companions of the New Life," and whose aspirations are for the ideal of morality, justice; sculptors like Marc Antokolsky and Auguste Rodin, who seek to hew great ideas from the rude rock, instead of carving lascivious prettiness—all these new spirits, I say, are but falling in with the vast musical and moral revolution instituted by that giant, Richard Wagner.

In the region of moral ideas Melchior de Vogüé, Ernest Lavisse and Paul Desjardins are the trinity who are combating the artistic indifferentism and black despair of the whole school of materialists, decadents, symbolists, and all the rest. A new idea in France germinates as in no other country on the globe, because it finds congenial soil somewhere. From an idea to a school is but short step,



EDMUND C. STANTON.

hence the rapidity of the Wagner worship after it once took root.

To be sure, it needed in this instance many years to accomplish, for reasons very patent to all of us. But it will be like the whirlwind—it will mow down all opposition. For "Parsifal," the last and most mystic of Wagner's creation, do the *haute école* hanker at Paris.

Its noble symbolism, its undying music, its virile virtues, self mastery, purity and justice, all appeal to the new cult, who see that modern France is eminently unquiet, dissatisfied and longing for a cure, for a salvation.

For the Parisian the new evangel may reveal itself in any form, a balloon, a symphony a new toy, as the Parisian is about as frivolous as easily amused as one of Pierre Loti's Japanese musmées. But to the earnest seeker after truth, the cure for all restless, ennobled, morbid, sick brained modern France must be a force—a mighty one. Wagner by his rehabilitation of the glorious ideals of the Middle Ages has won his way in France, for the time is ripe and a genuine man is needed. Wagner in this case will surely play the part of a great moral regenerator, for underneath his sometimes too sensuous music there is the play of ideas and moral forces. Wagner the teacher, no longer Wagner the music maker.

This prophecy is no idle fantasy of mine, but the result of an earnest study of conditions in the contemporaneous intellectual life of France. At least let us hope all this, for though the subtle dilettantism of the Renan school

titillated one's mentality in divers and exquisite fashion, could permanent results ensue? I think not, and while I revel in Renan's delicate scholarship, I still cast my little horoscope for the artistic France of the year 1900 and it shows me ever the name of Richard Wagner.

My picture gallery this week is, I fancy, an excellent one, with several unfamiliar faces in it, notably good old



PRINCESS PAULINE METTERNICH.

Papa Hanslick, who hates Wagner so much that he goes to all of his operas, and once wrote, apropos of the "Tribe de Zamora," "To whom shall we appeal henceforth for opera, for there is no longer, even in France, the materials to furnish a repertory? With Bizet has disappeared prematurely the new talent which gave the most promise; Massenet's music lacks youth, and the two pontiffs well known to Parisian art, Ambroise Thomas and Gounod, have grown very old. Ah! old age is a sad thing when pride continues to cherish the fever of production without succeeding in imparting to the creative fancy the flame which formerly warmed it, but which is henceforth extinct." "It is not necessary that I should show myself as an old danseuse," said Rossini; "they would not have me make any more." Rossini gave himself an easy old age, a lazy one, if you will; but how gratifying it must have been to him to hear people say, "What a pity that he will not write any more!"

And then Hanslick concludes by saying that throughout the operatic world, in Italy, in France, in Germany, only Richard Wagner remained. And Eduard was right, and peace be to his ashes when he dies, for the above noble recantation. To be sure he had to do it sooner or later, but his is the victory, after all, for he conquered his most stubborn prejudices and had to eat that great old dish of Wagner crow, and many since have been forced to follow his example. The whole Wagnerian apparatus is so poetical that, like Shakespeare, it has burst the barriers of nationality and overflowed in many directions. One reason why France is in a mood to appreciate Wagner is because of her socialistic tendencies. Wagner's music is democratic; it is for the masses. His is not an aristocratic art (despite its royal sponsor), but an art that by its vast scope seeks to embrace within its fold all sorts and conditions of men. It is indeed "united by bonds of pain to all mankind." Not isolated, but all-enveloping, the philosophy of Wagnerism is a vast and humane system. Democracy its keynote and aspiration of the soul its watchword. No wonder, then, that Hanslick had to succumb.

I have had but little time to talk to Frank Van der Stucken since his return from his all conquering Arion trip. His successes were deserved; that is certain. And I am sure you will be glad when I tell you that he has but



EDWARD DANNREUTHER.

recently composed a dozen songs, and you all know his dainty, sure, poetic touch in lyric workmanship.

Widor is now one of the little classics in the organ

world; in fact he has written some charming things for the piano. He is a musician of serious ideals.

About Oscar Beringer I know but little personally, except that with Edward Dannreuther he is one of the best resident pianists at London. He was a Tausig pupil at the same time as Joseffy, and Oscar Raif (the gentleman who invented the speechless thumb theory) was in the class too. Beringer tells the story that when Raif went to Tausig first, in the excitement of the moment he forgot himself and actually played well. The piece he played was, I believe, the fantaisie polonaise of Chopin. But in all subsequent lessons Raif never forgot himself, and played as usual, abominably. Tausig, who was the soul of sarcasm, never forgot to say in an astonished manner, "Lieber Raif, how was it that you came to play so well that fantaisie polonaise?" Beringer is a great Liszt player, and his wife has a pretty literary talent.

Princess Pauline Metternich, patroness of fine arts in general and little Henny Conried in particular, writes me that she did not fight the duel with the Countess or Baroness Kielmansegg on account of exposition matters, but because both ladies had been throwing dice to see who would win Mascagni when he arrived in Vienna. Paula won, but the Klein anseg declared that the dice or the princess was loaded, hence the fight.

No wonder Mascagni fainted week before last in Vienna; both the ladies won him.

For versatile Edmund C. Stanton I have only admiration. He trisects himself daily, and when he is not at the National Conservatory officiating as secretary he is at Democratic headquarters (he is secretary of the State League of the Democratic Clubs), or else at the office of the commissioners for the world's fair, for he is secretary of the commission.

Mr. Stanton is not out of the musical world by a long shot and he has his hand on the brake of more than one big scheme. But you would never suppose so, as he is as cool, collected and as conservative as if he had just toolled his T-cart through the park. He gets through an immense amount of business every twenty-four hours, however.

From the London "Keyboard," a bright little publication devoted to pianists and pianos, I got the picture of Mr. Edward Dannreuther, the pianist and littérateur and Wagner student. His brother you all know—the talented violinist of the Beethoven Quartet Club—Gustav Dannreuther. I clip the following items about the pianist from the same source :

A modern Rocheoucauld has remarked, with just enough of pertinence to add a sting to the impertinence, that not to play the piano is in these days an accomplishment; and in the same vein it might be said that probably not the least noteworthy of Mr. Dannreuther's numerous accomplishments is that, although very highly esteemed as a pianist, a littérateur and a musician, he does not compose, or at any rate does not publish his compositions—an example that might be followed with advantage by several eminent performers, were they but conscious of one of their salient weaknesses.

Edward Dannreuther was born at the picturesque old city of Strasbourg forty-eight years ago, of German lineage on the paternal and French on the maternal side; a racial admixture to which the world is indebted for many gifted men.

It is curious to note, in connection with the fact that Mr. Dannreuther so strongly championed the cause and expounded the art principles of

late in the night and I thirst, and twice already have come two impatient messages from a conclave of choice spirits summoning me to the Brew.) I afterward saw Dr. Dvorák at the examinations of the composition classes last Monday and Tuesday.

He is not an awesome personality at all. He is much taller than his pictures would imply and possesses not a tithe of the bulldog ferocity to be encountered in some of them. A man about 5 feet 10 or 11 inches, of great natural dignity, a man of character surely, Dvorák impresses me as an original natural and, as Rossini would say, to be natural is greater than to be original. Dvorák is certainly natural. I knew Walt Whitman personally and loved him; even loved Camden, N. J., for harboring him, but his grand old Greek manner always kept me a bit in awe. Dvorák is lovable, too, in a different way. He is not beautiful in the forms of his face, but the lines of the brow are so finely

the needs of its numerous faculty and of the ever increasing attendance of students. To meet the demands of both professors and pupils it was recently determined to build a suitable edifice in which the National Conservatory of Music and a national opera company—which may be regarded as the goal, so to speak, of the endeavors of a large proportion of the pupils of the conservatory—should have a home.

"A fortnight before the Metropolitan was burned down a piece of property had been discovered, and a few days before the fire a refusal of the same was obtained. Then came the disaster to the opera house and the meeting of the stockholders. The condition of things made clear to us the expediency and wisdom of a combination of forces, and to that end the proposal referred to was to have been sent in.

"The stockholders of the Metropolitan desire good English, French, Italian or German opera. Let them have what they wish, but let them show their catholicity of taste, their interest in the educational side of the question and their business tact into the bargain by arranging with us to have the opera house so rebuilt that the National Conservatory of Music and a national opera company may be under its roof; a sort of nursery, by the way, for operatic principals, musicians, &c., in whatever tongue the répertoire may be sung, and perfect such arrangements as will enable us to bring out grand opera in English, the stockholders either retaining their boxes, as not a few are sure to do, or allowing us to rent them to our own patrons.

"To grand opera in English we are bound to come, and as the plan we would gladly substitute for the more costly one of building on our own ground would not interfere with any projects of the Metropolitan's stockholders, would advance their own material interests by averting opposition and reducing their own outlays, and, at the same time, help along our own good cause, it should command, I think, careful consideration."—"Herald."

### The Peabody Conservatory.

To the Editor of The News :

I SUPPOSE every well informed citizen, and especially those who are interested in and fond of fine music and the development of the high art, is acquainted with the fact that we have an institution in this city called the "Peabody Conservatory of Music."

Nearly every music loving citizen has, no doubt, visited the classical concerts given by the institution; and while they enjoy all of this refined amusement, and pronounce the Peabody an institution equal to any, very few of them have interested themselves enough to inquire into the working of the institution, which feature is a disgrace to Baltimore city.

First—The institution was intended by the founder to be for the education of the poor boy who shall display some musical talent. Has this provision been carried out? No. The requirements are such that it is almost impossible for a person with limited means to enter, and the institution is filled with the children of wealthy people.

Secondly—This institution has been in existence about twenty-four years. In that time, according to the pamphlets, there have been but two men on whom the diploma has been conferred, and one of them studied about eight years, while the other studied about ten. Now, this institution was established, according to its books, for the purpose of having such an institution in this country, and thereby save people the expense and trouble of going to Europe. If this institution is equal in every respect to those in Europe (it certainly should be, as we have a foreigner at the head of it), why is it that it takes such an unreasonably long time to graduate with a diploma, as I have just shown, while in Europe it only takes three years?

Several years ago, and about the time that the two aforesaid gentlemen received diplomas, the examinations of candidates for diplomas were comparatively hard; but now it is very difficult and almost impossible for a student who has studied any reasonable time to graduate, and if such a thing should happen that a man were to graduate in the course of a few years he would be as competent, if not more so, to take charge of the institution as the present director, and I will venture to say that I have great doubts if Mr. Asger Hamerik could pass the examinations that he imposes on others with a great deal of credit. There is still another matter that I wish to call attention to.

Several days ago Mr. Hamerik, K. D., landed here, accompanied by a foreigner, ready to fill a place in the conservatory that could easily have been filled—yes, by one of the students. What encouragement is this for the student who spends a small lifetime and a considerable sum of money and who, after he has acquired a certain degree of competency, when a vacancy occurs in the faculty is turned down in disgust with the consoling remark, "You're not good enough to fill the place?"

It is true that one of the teachers, a Mr. Randolph, was a student at the conservatory, but he was compelled to go to Europe and study before he was qualified, in their estimation, to fill the place. Mr. Hamerik will not hesitate to import foreigners for his "Symphony Orchestra" if he is in need of them. If you approach Mr. Hamerik, or any of those interested in the importation of foreign musicians, on the



FRANK VAN DER STUCKEN.

modeled, and there is so much emotional life in the fiery eyes and lined face, that when he lightens up in conversation his is a face not easily forgotten.

He is a musical giant, and you feel it; but all in such a quiet, unconscious way that you are not a bit scared. Then, too, his eyes are a curious feature, for they are set widely apart and are an indefinable shade of brown and very gentle in repose; but how fierce when the Czech is aroused! He fairly devours the horizon with those tremendous organs. How firmly he announced his intentions of working for music and the interests of the National Conservatory while with us. No fear here of a man shirking his duty, Mrs. Thurber; your new director is indeed made of heroic stuff. His beard is worn in true *furiante* fashion, he stoops a little and has a wart on the tip of his very undecided Bohemian nose. But that wart, my children, is historical. Its owner has written music that will not soon be forgotten. So here, let's drink to the long life of Pan Dvorák.

### Grand Opera in English.

THE project of combining the interests of the National Conservatory of Music of America with those of the Metropolitan Opera House Company has for some time past occupied the attention of Mrs. Jeannette M. Thurber, the president of the former organization.

"I was glad to notice," observed Mrs. Thurber, "that the 'Herald' is taking some interest in this project, as I learned from its editorial comment upon the subject in Monday morning's issue. There have been many rumors floating about of late regarding the Metropolitan Opera House Company and the National Conservatory. Here is the whole thing in a nutshell."

"To begin with," she continued, "I wrote a letter to the Metropolitan people as follows:

"To the Directors and Stockholders of the Metropolitan Opera House Company:

"In anticipation of the possible reorganization of the Metropolitan Opera House Company and the reconstruction of the building, we herewith ask whether you would be prepared to consider a proposal looking to the transfer of the National Conservatory of Music of America and a national opera company to the new company. If you are inclined to entertain a project of this sort we shall be glad to submit to you our views on the subject. They are the outcome of no little reflection, and their furtherance would, we are sure, tend to the promotion of the artistic and educational welfare and material prosperity of both enterprises."

JEANNETTE M. THURBER,

"President National Conservatory of Music of America.  
"Nos. 106 and 128 EAST SEVENTEENTH STREET, NEW YORK, September 15, 1881.

"For a long while the trustees of the National Conservatory of Music," continued Mrs. Thurber, "have seen its usefulness impaired by quarters altogether inadequate for



CH. M. WIDOR.

Wagner when the name of that great genius was not the power in the land it now is—when it was, indeed, a byword of ridicule and reviling—that the Dannreuther family were resident near Bayreuth for a number of generations.

Mr. Dannreuther, in addition to being a sterling pianist, is an acknowledged authority on Beethoven.

And now have I come to the end of personal gossip? No, because last, but certainly not least, I have reserved the name of Antonin Dvorák, the newly arrived director of the National Conservatory. I attended his reception at the conservatory last Saturday, where he made a neat and telling little speech to the members of the faculty, who are all celebrated, and so many of them that I have not ink enough just now to transcribe their names. (Besides, it is

subject he will tell you that it is impossible to get them here, and that impression seems to prevail not only with Mr. Hamerik and a few others, but to a certain degree with the public, which is the most absurd thing possible.

America is capable of educating and turning out as fine an artist as any country in the world, and I think while the Congress of the United States is legislating against the foreigners, and has passed a bill to prohibit the emigration into this country of contract labor, it should as well protect the artist who is compelled to compete with this foreign element, who have no love or regard for America other than the almighty dollar.

And again, if a musician is in need of a musical instrument on which he makes his living, he is compelled to pay a high rate of duty, while the foreign musician is allowed to come here and bring his instrument with him without paying a cent.

Injustice! This is the worst kind.

I call on the musicians of this country to take hold of this matter and remedy it, so that there will be some encouragement to the young man to study and thereby elevate this high art in this country, or else close the conservatories of the country and we will all go to Europe to study.

A BALTIMORE MUSICIAN.

THE MUSICAL COURIER has been calling attention to the mismanagement of the Baltimore Peabody Conservatory of Music for years past. It is a moribund establishment and no benefit is derived from its existence, except the salaries attached to the offices filled by men who have demonstrated their inability. Mr. W. Edward Heimendahl, of Baltimore, is the man who should be placed at the head of the institution, or any good musician who is not a crank.

### Gotham Gossip.

WELL, they are all back in town again, but with some changes in personal appearance. Mr. Brodsky and Charlie Clark have let their beards grow—an improvement in the latter's looks, but a disfigurement in the case of the great violinist. Gerrit Smith has a bronzed skin, but maintains the same perpendicular shape. Jim Metcalf's avordupois has increased, and all in one spot. He promises to walk 5 miles a day all winter in order to train down. Mr. and Mrs. Louis Dressler, Mr. and Mrs. Charles Herbert Clarke, Frank Powers, Purdon Robinson and Victor Harris all had a good time on the other side of the big pond. On returning to America Powers skipped off to Oshkosh, his early home; Mr. and Mrs. Clarke adjourned to the remote and inaccessible precinct of New Ipswich, N. H.; Robinson and Harris passed three delightful weeks at Richfield Springs, and Dressler went to his desk at Ditson's.

Did you ever think of it? Musicians never get rich, but most of them manage to take a long summer vacation. Some few, to be sure, open a summer school, like Fred Bristol, and make money all the year round; but the majority are content to rest during July, August and September. Of course there were many other European travelers besides those mentioned above, among them Miss Hortense Hibbard, one of our very best pianists, who studied seven hours a day all summer under the instruction of one of Germany's great masters.

Little Cupid has been hard at work of late in musical circles. Harry Warren has succumbed, and with Mrs. Warren will keep open house for his friends every Sunday night at his new home, 248 West Fifty-fifth street. Harry is a prince of good fellows and knows how to entertain. Miss Estelle Hubbard, the second soprano of Gerrit Smith's choir, was married last Wednesday evening at her home in Twenty-first street. Her name is now Woodsum. The entire choir was present and sang the bridal march from "Lohengrin." There was a long grin on the bridegroom's face, too; for he was very happy. Cupid also visited this same choir during the summer, and Miss Lillie Belle Graham, one of the sopranos, is now Mrs. Dr. Robert Lewis, Jr. Another benedict who now receives our benediction is Mr. Douglas Alexander, the handsome brun basso of the Church of the Incarnation and a popular member of the Mendelssohn Glee Club. We have never met Mrs. Alexander, but consider that she might have gone farther and fared worse. And still another wedding is that of Miss Anna M. Powell to Mr. George Webb Ryan, which took place last Saturday at Elberon, N. J., where the bride has sung in church for several summers. She has filled a number of church positions in New York and was for some time a member of the Meigs Sisters Quartet. Mrs. Ryan, as Miss Powell, was one of Mr. Carl Alves' best pupils, and has long been identified with the Rubinsteins Club, in which she is one of the second altos. Well, well, may they be happy, and let the good work go bravely on!

The gentlemen of the Schumann Male Quartet filled their first engagement (and themselves) at the insurance men's banquet at Delmonico's, September 23. They are singing finely and have lots of work ahead. This is their seventh season, and their prospectus is one of the neatest pamphlets of its kind ever issued. By the way, there is a new male quartet on the market—the Columbus Quartet. It consists

of three Jacks and a Dave: Johnny Fulton, first tenor; Dave Williams, solo tenor of Calvary Church, second tenor; J. Craig Clark, the jeweler, first bass, and Jack Hamlet, second bass. Success to them!

Silas G. Pratt will produce his "Triumph of Columbus" next Monday evening at Music Hall. Let us hope that he will receive a grand ovation. He is one of our pioneer American composers, and has been at work on the libretto and music of this particular composition for the past five years. I have looked over the score and find it admirable in its musicianly qualities. It is a work of which his fellow countrymen may well feel proud. May the production be a triumph of Pratt as well as of Columbus! It would not be difficult right here to write a column about Columbus, but we refrain.

The personnel of the New York Symphony String Quartet has been changed. Brodsky and Hekking remain the stars, Conus goes out, Koert changes from viola to second violin, and Ottokar Novacek, second viola of the Symphony Orchestra, comes in as viola player. Brodsky will act as concertmaster of the Symphony Orchestra only at the concerts of the society and on a few other occasions. The rest of the time Jules Conus, but twenty-two years of age, will occupy the concertmaster's chair. Good for Conus! The young men sometimes get ahead, even in these days.

The ever genial Mosenthal says that he had a fine time abroad this summer. In the midst of his leisure, however, he found time to write some music for his choir and for the Mendelssohn Glee Club. The members of the latter organization are overjoyed at the prospect of inhabiting their new club house on Fortieth street in about three weeks. A beautiful building it is, too. The auditorium will seat just 1,100 people—several hundred less than Chickering Hall, where the club's concerts have heretofore been held. As a result the audiences, always extremely select, will be more select than ever; and as for wearing bonnets—well, let some daring lady make the venture, that's all. May we be there to hear the inaugural concert!

Homer Bartlett is delighted with the improvements made this past summer by Jardine on the old Erben organ in the Baptist Church at Madison avenue and Thirty-first street, over which Mr. Bartlett has long presided. Such a composer as Bartlett deserves the best of everything in this world and the next, and we rejoice with him over the satisfactory restoration of his organ.

The Mendelssohn Glee Club Quartet are thinking seriously of changing their name to the Morgue Quartet, in such demand are they for funerals. This is no joke, but a very grave matter. In our opinion it would be tomb much of a change to undertake. However, such a demand speaks well for the vocal and musicianly merits of the quartet; for if one occasion is harder to sing at than another it is a funeral. Sometimes it is really a tremendous nerve strain upon the singers. Furthermore, if there is a place where music ought to be rendered with more genuine feeling and more impressively than anywhere else that place is the funeral, whether it be in church, at a private house or in the open air and beside the grave. So these gentlemen have a right to feel complimented. Their singing at ex-Speaker Husted's funeral on Thursday of last week at Peekskill was spoken of as having been beautiful and affecting in its solemnity.

Harry Lindsley, the handsome broker-organist and corresponding secretary of the Manuscript Society (where's Gor?), passed the summer as usual at Asbury Park. He is enthusiastic about his choir in Newark, where he assumed charge on May 1 last. Miss Murray, his soprano, is said to be an exceptionally good singer and a charming lady withal. He and his family are settled for the winter at the Newport, Broadway and Fifty-second street, and musical friends always have a good time when they call there.

William Courtney has been giving sixteen lessons a day all summer out in Minneapolis. Notwithstanding this hard work he is looking well; in fact, just as though he had done nothing but have a good time for the past three months. He also sang in concerts in Minneapolis and St. Paul; but whether he gave them "Come into the Garden, Maud!" deponent saith not. Mrs. Courtney is in England with her daughter, and has not yet decided whether to return to America for the winter or not. If she places the young lady in school on the other side, as there is a possibility of her doing, she will most likely remain near her.

Miss Bertha Waltzinger, who has signed with the Bostonians for three years, is radiant with smiles and delighted at the prospect of singing in light opera. The company have been rehearsing at the Grand Opera House, and open in Albany next Monday night. They come to Harlem on November 7 and remain a week, at which time the many admirers of Miss Waltzinger and of Willie Howland, the baritone, will have an opportunity to throw bouquets and applaud till their hands become sore.

Mr. Charles H. Ditson was at his desk again last Monday, after an enjoyable vacation at Poland Springs, Me. Here Conductor Chapman, whose summer place is in that neighborhood, found him, and the two were together much of the time. As Mr. Ditson is a man of few words, but many thoughts, it is fair to presume that Mr. Chapman did most of the talking.

Mr. Pratt's "Triumph of Columbus" is to be done in Stamford, Conn., on the 18th. It is a big work, containing many difficult numbers; and its successful production will be a proof of the energy, ambition, perseverance and high musical standing of the Stamfordites. We are told that the oily throated Purdon Robinson will sing the part of "Columbus," but are left in the dark as to who will be the "Columbine."

The Manuscript Society's prospectus is out for 1892-3. Thereby it appears that there are 129 active members, twenty-one professional and eleven associate; also that the organization brought out eighty-nine new works last season from manuscript. A handful of pessimistic and disgruntled cranks have been going about town of late asserting that this organization, which is now three years old, is on its last legs; but we happen to know that the society has never been so flourishing as at present. It is bound to grow and succeed and nothing can hinder; for its cornerstone was properly and symmetrically laid, and a well proportioned and satisfactory superstructure is only a question of a little time. The union of the Manuscript Society and the American Composers' Choral Association, which has recently been accomplished, will undoubtedly result beneficially to all concerned; and the amalgamated body is destined to play an important part in the speedy advancement of American musical composition.

Good for Frank Damrosch! He will establish a people's college of music, and form a great choral union. He will give his time and service free. Well and good. But when he talks about hiring a hall, the expense to be defrayed by a weekly payment of 10 cents by each member of the class, which amounts to \$4 a year apiece, he has evidently forgotten that Music Hall was founded on a purely philanthropic basis. If he will just speak to his generous, large hearted friend, Mr. Andrew Carnegie, there will be no hall rent to pay in such a worthy cause as this.

Mrs. Carl Alves has been engaged for "The Messiah," at Music Hall, New York, December 29 and 30. Mr. Rieger is booked for the tenor rôle in that work, with the Händel and Haydn Society, of Boston, and the Apollo Club, of Chicago.

Francis Fischer Powers has moved his vocal studio from 573 Madison avenue to Music Hall, where he is delightfully ensconced in Room No. 8. This was a very large room, but Mr. Powers has divided it up to suit himself and furnished it sumptuously and artistically. His prospects for the season are exceedingly propitious and gratifying.

F. ADDISON ANDREWS.

### A Correction.

Editors *Musical Courier*.

A S entire confidence may be reposed upon your statements regarding pianos, those unacquainted with the subject may feel like giving the same credence to statements as to organs. But these, I regret to say, are not weighed with the same care as the former. Let me therefore ask you to correct a statement in a recent issue regarding the organ in the Garden City Cathedral, which is spoken of as the largest in the world. On the strength of specifications given in the "Organists' Journal" you may grade the largest organs in the world thus: Sydney Town Hall, Riga, Garden City, Royal Albert Hall, Chicago Auditorium. That there is no question of the existence of the Riga organ you may be satisfied by looking at the specification of the same, as given in the paper above referred to, under date September 1, 1891. It was built less than ten years ago by the firm who built the great Boston organ—now going to destruction in a barn or shed in that city—Walcker & Co., Ludwigsburg. The misprint of "pipes" for "stops" occurs twice in your article.

ALEX. S. GIBSON.

WATERBURY, Conn., September 26, 1892.

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NOTICE.—The New York College of Music will remain open during the entire summer.

ROBERT SCHUMANN.

HIS PIANO WORKS.

By FR. NICKS.

## CHAPTER II.—HIS MUSICAL EDUCATION AND DEVELOPMENT.

Whatever part of an art can be executed or criticised by rules, that part is no longer the work of genius, which implies excellence out of the reach of rules.—The Idler.

ROBERT SCHUMANN was born at Zwickau, in Saxony, on June 8, 1810. The next event of his life which interests us here is the commencement of his musical education. Wasielewski, Schumann's biographer, and my authority in this and other matters of fact recounted in these pages, thinks that he received his first lessons on the piano at the age of seven. The best teacher the town supplied having but little to teach him—a circumstance, I am told, not uncommon even at this advanced stage of the nineteenth century and civilization, and in other and larger towns than Zwickau—the boy was to a great extent thrown upon his own resources. The practice of music was not confined to the task set by his master. With another boy, the son of a bandmaster, he played diligently duets, arrangements of Haydn's, Mozart's and some of Beethoven's symphonies and original compositions of Weber, Hummel and Czerny. Finding in the shop of his father, who was a bookseller and publisher, the orchestral parts of Righini's overture to "Tigranes," he forthwith formed an orchestra from among his schoolfellow. It consisted of two flutes, a clarinet, two horns and two violins, he himself supplying the wanting parts on the piano. For this orchestra he composed and arranged a number of pieces. Among the compositions written at this time—in his twelfth or thirteenth year—is a setting of the Psalm CL. "Praise ye the Lord"—"Praise him with the sound of the trumpet: Praise him with the psaltery and harp," "with the timbrel," "with stringed instruments and organs." It is just such a psalm as one would expect a boy to choose. The child looks with delight on the wondrous universe, which to him is all beauty and happiness. What else should he sing but praise? He has not yet espied the dark places, nor has he learned to turn his eye inward. Words like those in Psalm XLII. he cannot realize. But even men of more years and more experience have failed to do so. Mendelssohn's setting, for instance, beautiful as it is, is wanting in truth of expression. Where are the accents of anguish that seem to rise from the inmost depth of a soul oppressed with sin and sorrow? "As the heart panteth after the water brooks, so panteth my soul after thee, O God" \* \* \* My tears have been my meat day and night, while they continually say unto me, Where is now thy God?" But to return to our subject. Noteworthy are the improvisations with which, at the close of these gatherings, Robert regaled his fellow artists. In the musical evenings at friends' houses he often took an active part, especially at the house of Mr. Carus, where, as Schumann says, "the names of Mozart, Haydn, Beethoven were among those which were daily named with enthusiasm; where the rarer works of these masters, especially the quartets, hardly ever heard in smaller towns, became first known to him; where all native artists found a hospitable reception; where all was gladness, merriment and music." On several occasions he performed in public, acting as accompanist and soloist, which shows that he must have attained some efficiency as a piano player. These performances took place at the evening entertainments given by the students of the gymnasium (a kind of high-class middle school), and among the solos played were the variations on the "Alexander March" by Moscheles and the variations on an air of Méhul's by Herz.

Robert's talent and love for music were so apparent that his father, after disarming the opposition of Mrs. Schumann, wrote to C. M. von Weber, who lived at that time in Dresden, to ask him whether he would undertake to teach Robert. Although Weber gave an affirmative answer, the affair, for unknown reasons, came to nothing. Robert continued his studies at the gymnasium, and in 1828 passed his final examination. His father having died in 1826, his mother was more than ever opposed to his adopting the musical profession; so, like a good son, he conformed to her wishes, and went to Leipsic to study law.

During the two years which preceded his departure from Zwickau he had not been idle as a composer. The loss of his father and a first love stirred up stronger emotions than he had as yet experienced, and these were the sources from which sprung his first lyrical attempts. For as "man not only thinks, but also speaks," so likewise he not only feels but also strives to give vent to his feelings. This indeed is the genesis of all true music, of all true art. The inward impulse was strengthened and stimulated by the intercourse with a lady of great musical talent, a relation of Mr. Carus. He set to music songs of his own, of Byron and Schultze. His note book contains also memoranda of beginnings for a piano concerto in E minor.

With his law studies he did not get far. His own confes-

sion is that he never got farther than the door of the class room. Here he paused. Did his artist nature read over this door, as Dante over another, "Lasciate ogni speranza voi, che 'ntrate?" The philosophical lectures of Professor Krug had greater attractions for him and induced him to study the works of Fichte, Schelling and even Kant—a remarkable circumstance, if we consider Schumann's character. Music was all the time cultivated as ardently as ever, if not more so. In Leipsic he made the acquaintance of Fr. Wieck and heard little Clara Wieck play. The performance of the child, then nine years old, was extraordinary, and it seemed to him that a method which produced such results could not but be good. He therefore asked Wieck to take him as a pupil. He was accepted. Wasielewski informs us that Schumann's playing showed dexterity and facility, but lacked the indispensable requisites of a finished technic—a good touch, clearness, correctness and repose. Schumann, although submitting to all mechanical exercises, turned a deaf ear to his master's advice that he should learn the rules of harmony which Wieck was in the habit of teaching conjointly with piano playing. He could not see the use of this and would not submit to it for some time to come. Want of time on the part of Wieck soon put a stop to the lessons; besides, they could not have continued much longer, as Schumann was to leave Leipsic for Heidelberg, where he was once more left to himself. If to the various but slender sources of instruction already mentioned we add the intercourse with some Leipsic physicians and amateurs, their musical practicings and conversations, and the influence which the flourishing musical life of the town must have exercised on Schumann, we know the sum total of his musical acquirements and experiences at the time when he composed his Opus 1 (1830), of which more by-and-by. It is possible that he may have read a book on theory, but about this nothing definite is known. His law studies were not much better attended to in Heidelberg (May, 1829—September, 1830) than in Leipsic. He was more anxious to get on in music, and meditated much how he might accelerate his progress. Such notes as this, "Practiced much on the piano," are of frequent occurrence in his diary. "This morning," he says to his friend Töpken, "I played seven hours; we must meet; I shall play well to-night."

The same friend heard him play the first movement of Hummel's concerto in A minor, which Schumann had practiced with Wieck, and was astonished at his *aplomb* and conscious artistic reading. Töpken is full of admiration for Schumann's taste and power of improvisation. In Heidelberg he played again in public; it was to be his last public performance as a pianist. It was so successful that after the concert—one got up by the students' orchestral society "Museum"—he received invitations from Mannheim and Mainz. Then comes the decisive moment. "My whole life," he writes to his mother, "has been a struggle of thirty years between Poetry and Prose, between Music and Jus." He had struggled, and now it has become clear to him that music is his vocation and that he must follow it. Once more he asks his mother's permission, who, taking Wieck's advice, gives at last her consent, not without fear and trembling for the welfare of her son. It being now decided that music was to be the business of his life he returned to Leipsic and placed himself again under the tuition of Wieck, with the view of preparing himself for the career of a virtuoso. He lived in the house of his master and worked assiduously. To hasten the development of his technic he made use, unknown to anyone, of a contrivance of his own invention, which caused a lameness of a finger, and afterward of the whole right hand, making it quite useless for artistic purposes. It was then that he turned his attention to the theory of music. He commenced lessons in harmony with a Mr. Kupsch, which seem to have come to little, as soon after he became a pupil of Heinrich Dorn, at that time conductor at the Leipsic Theatre, subsequently occupying a similar post in Riga and at the Court Theatre in Berlin. From Wasielewski we learn what Schumann's studies under this master were. "The teaching had to begin," he says, "with the A B C of thorough bass, for the first task put to Schumann as a test of his theoretical acquirements—it was the harmonization of a choral melody—resulted in a sample of part writing violating all the rules of progression. But with a diligence as exemplary as it was persevering the pupil soon passed over the elementary lessons to the theory of simple and double counterpoint. The acquaintance with the latter occupied him so much that on one occasion he invited his master by letter to come and give him his lesson at his own house, as he could not tear himself away from his work." A letter written to Dorn in 1836 shows how much Schumann considered himself indebted to his teacher. "I think of you almost daily—often sadly, because I learned so irregularly—always thankfully, because in spite of that I learned more than you may believe."

But perhaps nothing furthered his artistic development so much as his critical labors. They enlarged his knowledge, sharpened his insight and generally cleared his notions concerning matters of art. He made his début as a

musical critic in the year 1831 by publishing the well-known article on Chopin's op. 2. You could not call it a criticism; it was rather an outpouring of fantastical ideas, a tribute of unbounded admiration, which must have rather astonished the readers of the "Allgemeine Musikalische Zeitung." In 1834 was issued the first number of the "Neue Zeitschrift für Musik." It is an event in the history not only of Schumann's life, but also of art. Schumann himself shall tell us how the periodical was founded and what was its aim.

"At the end of 1833 there met at Leipsic every evening, as if by accident, a number of young musicians, in the first place for social intercourse, but no less for the exchange of ideas on the art which was to them meat and drink of life—music. It cannot be said that the state of musical affairs in Germany was satisfactory at that time. Rossini ruled on the stage; on the piano, Herz and Hünten. It is true Mendelssohn's star was rising, and wondrous things were heard of a Pole, Chopin, but a more lasting influence they effected only subsequently. Then one day the thought occurred to these hotheads: 'Let us not be idle onlookers, let us exert ourselves that matters may improve, that the poetry of art may again be honored.' Thus originated the first numbers of our journal for music. But the joy in the firm union of this band of young talents did not last long. Death demanded a sacrifice in one of our dearest associates. Some of the others temporarily left Leipsic. The undertaking was on the point of breaking up. Then one of them, even the musical enthusiast who had dreamed away his past life rather at the piano than among books, resolved to take in hand the editing of the paper, and conducted it for ten years till 1844." (Preface to his collected writings.)

What remains to be told of Schumann's development will be best illustrated by his works. Although it is my intention to devote these chapters chiefly to the earlier productions of the master, it may not be inappropriate to take first a comprehensive view of his life's work and see what thoughts the facts before us suggest.

Reissmann's division of Schumann's works will, I believe, be generally accepted. (The words in italics are Reissmann's.) The first period comprises "His oppositional compositions," op. 1 to 23, all of them for the piano (1829-39). "His songs," op. 24, 25, 29, 30, 31, 33 to 37, 39, 40, 53, 57 (1840), form a transition to the second period, "The time of his highest maturity" (1841-8), after which follows the third and last period, "His strength broken" (Seine Kraft zerstört.)

During the first period Schumann's development was a gradual ripening of his individual powers, and hence what he created was *sui generis* in form as well as contents. Other composers learn the means of expression and began to speak before they have anything to say. Schumann takes up the pen because something urges him to do so, because he has something on his mind or in his heart which must be uttered. He learns the laws of language in writing, enlarges the means as he finds their insufficiency. By this method individuality, originality and, what is more, truth will be attained. The other method leads too often to writing without a vocation, without a real creative impulse, their substitutes being vanity and a restless activity. The followers of this method are only too apt to think that the ease with which they write is wealth, whereas in reality it is but poverty of ideas. The travails of genius are not painless. To express a new thought is a herculean labor.

This naturally leads to the question of education, perhaps the most difficult, certainly the most important of all questions. Is the present state of things satisfactory?

Education should be a drawing out, not a stowing in. The work of the teacher is that of the gardener, who places his plants in the most suitable soil, removes the obstacles that obstruct their development, gently stimulates their growth, protects and supports their weakness, but taking care that in doing so he may not crush or cripple any part of them. He is the servant, not the master of Nature. He assists but does not correct her. As the gardener's treatment of the plants, varies in accordance with their nature, so also should the teacher adapt his system to his pupils, or rather should have a system for each, and not try to adapt the pupils to his system. There is a vast difference between a living organism and an inert mass, between a gardener and a turner. Now, although monstrosities of gardening are condemned as the morbid fashion of an artificial age, monstrosities of the human nursery ground are still the admiration of the world. We need not go far to look for them. It would be impudent to ask you to look at yourself and see what you are and what you might be. But look at Mr. X. round the corner and Miss Q. over the way. What are they but frightful abortions of the strait waistcoat systems which form part of that system of systems, so-called civilization? And what is the outgrowth of our boasted civilization? Puppets instead of men, talkers instead of thinkers. But is a man not the better for a teacher? Yes; if the teacher is of the right sort a man is not only the better for him, but whoever wishes to attain any degree of excellence stands sorely in need of his assistance. The inimical influences that coun-

teract the free development of our primitive nature are so numerous and strong that it is difficult to encounter them single handed. Yet, many as are the noble talents that are trampled to death or left to starve by the heedless crowd, there are still more that are ruined or spoilt by false teaching. Schumann's path, too, might have been made smoother by a true guide, but it was better for him to have none than to have bad one. I do not think that Wieck or Dorn exercised a determining influence on Schumann. His character was already so far formed that it was difficult to influence him. Besides, their teaching was of short duration, for the most part elementary, and the question is whether they understood him. In short, a man's development must proceed from within; it is the only natural process, although a slow one, and subject to many dangers. Not every man can trust to his own strength, but for a man of genius it is suicidal of his better self to submit to conventional rules and forms. The perniciousness of external influences has been noticed by Victor Hugo. Speaking of Molière he says: "The best written of all the pieces of the great comic writer, to my taste, is 'L'Etourdi,' his first work. 'L'Etourdi' has a brightness, a freshness of style, which still glitters in 'Le Dépit Amoureux,' but gradually disappears in proportion as Molière, unhappily giving way to other inspirations than his own, adopts more and more another manner." This was to some extent also the case with Schumann.

From a letter written by Schumann in 1839 we learn that the piano became too narrow for his thoughts. He therefore joined to it the human voice, and in 1840, the year of the songs, he composed nothing else—at least nothing which he published. But how great is he in this simple form! What wealth of ideas and of feeling in the "Liederkreis," "Myrthen," "Frauenliebe und Leben!" With the year 1841 begins the second period, and thenceforward he devotes himself chiefly to the composition of orchestral, choral and concerted chamber music. But he is not the same man; he no longer walks where his genius leads him, heedless of others. Mendelssohn had fascinated him. "To him," he writes to his sister-in-law, "I look up as to a mountain." And again—"Mendelssohn is a real god; not a day passes on which he does not produce some thoughts which deserve to be engraved in gold." Strange that the deep souled Schumann should be dazzled by the brilliant qualities of Mendelssohn! Strange that the clear sighted Mendelssohn should be unable to recognize the significance of Schumann! It would have been beautiful "*d'apprendre de chacun d'eux toute l'estime que méritait l'autre.*" But in this case appreciation of the other's merit seems to have been all on one side. It is strange, and yet common, too! The man of feeling looks up with admiration to the man of the world. Schumann covets the *aplomb* of Mendelssohn, whereas the latter may have looked down with a kind of pity on the poor wretch who was laboring to bring up from the bottom of his heart the precious ore that lay hidden there. Dr. Brendel's history of music contains an instructive comparison of these two masters, too long to be given in full, but part of which may find room here. "Schumann excites more direct sympathy, Mendelssohn gives more the impression of the finished and classical. Nothing is attempted by the latter which does not succeed; with the former this striking effect is often wanting; with Mendelssohn the thought appears to be inspired by knowledge of the effect from without, while with Schumann it proceeds from within. Schumann is the deeper, more significant nature; Mendelssohn has more command over expression."

At this stage of Schumann's career, where an influence foreign to his nature gives a bias to his hitherto undisturbed development, every student of Schumann is confronted with the question, Was it a beneficial influence? Although Schumann in the second period of his artistic activity accomplished greater things with his symphonies, piano quintet and quartet, string quartets, "Paradise and the Peri," parts of "Faust," &c., and although in adopting existing forms he was far from wholly surrendering his individuality, we may still ask whether he could not have done more for art by continuing in the direction at first taken. Let me quote once more Dr. Brendel, the ingenious critic and friend of the composer. "He (Schumann) has partly given up his former great individuality and, on the other hand, has not attained that to which he aspired. It is, therefore, doubtful whether Schumann could have reached perfection by this new path. Would it not have been possible, one may ask, to have treated the orchestra, of course with suitable modifications, in the spirit of that fantastic humorous manner in which Schumann previously wrote for the piano, and would not the ideal of the age which sets aside the old forms and brings to the front a dramatically active soul life, precision of expression, humor, fancy, have been reached by such free outpouring of the soul? I do not permit myself to give a decisive answer to this question. Nevertheless, I place the earlier compositions of Schumann very high, and I think, therefore, that this starting point should not have been so completely disowned and deviated from by the composer as was the case." Schumann never would or could sacrifice enough of his individuality to become a per-

fect master of what is called objective forms. He adapted them to his nature. It was a compromise and, as is usually the case, it was to the full satisfaction of neither side. Schumann seems to have repented of his compliance—at any rate he drew back again. This characterizes the third period. Although, owing to the clouds that darkened his mental faculties and led to such a tragic end, we have now unfortunately to speak of a period of decay—a period, it is true, not without its flashes of light equaling, if not surpassing, in brightness even the grandest conceptions of his best time—we cannot but perceive that the same mind, if it had preserved its former strength and clearness, now matured by experience and freed from the weight of custom and authority, would have created such a series of works as to make this period the climax and crowning glory of his life and artistic work.

The subject of form is the main point in all arguments concerning Schumann's significance, and no doubt is of great moment to the artist. "Forms valid for all times" and phrases like this are so often in the mouths of theorists, critics and artists, that it may not be inopportune to examine what they are worth. Seeing that men of great reputation have held and still hold such doctrines, one hesitates to call this and similar dicta meaningless, but their untenability seems to me so palpable that I cannot help myself. How it is possible to make such statements with the facts of history staring in one's face is an enigma to me! There never was a genius in any art who was not obliged to enlarge or otherwise modify the forms bequeathed to him by his forerunners. If we look back on the course of our own art we cannot fail to see this exemplified in every branch of it. Not to mention earlier forms, look, for instance, at the gradual development of the sonata, and follow it step by step from Ph. E. Bach through its different stages to Beethoven, and farther if you like; next look at the different phases of the Lied, at the compositions of Reichardt, Schubert, Schumann, Robert Franz, &c. The slightest acquaintance with these works proves the weakness of such assertions. It shows, indeed, that there is "nothing more fleeting than form." Take a sonata of Ph. E. Bach and one of the latest of Beethoven, compare them, and then meditate on the ever valid forms.

I am far from reproaching the many learned men who have made such statements with ignorance of history. In some cases it may have been disregard of history, but for the most part, I rather think, a confounding of terms. Still, the correct application of terms is of vital importance. To speak of ever valid, ever comprehensible, unchangeable, eternal form is absurd. What are ever valid and unchangeable are the laws that underlie all forms—i. e., the laws of the mind, the links that hold humanity together, that bind man to man. These laws, however obscured by individuality, nationality and fashion, are traceable in all forms, old and new, that have lived, were it only for a day. Much mischief is done in criticism and art teaching by this confounding and thoughtless repeating of terms. All men—critics and theorists included—admit now that Beethoven wrote conformably to the ever valid laws; yet there was a time, and that time is not very far distant, when people judged differently, and did so because they mistook the ever variable for the unchangeable—the unalterably fixed.

A form in so far as it is the embodiment of an idea cannot perish, but it may become useless or obsolete by the idea being either absorbed by a more perfect and comprehensive conception or superseded by the ideas of another age. If you go back to the past and familiarize yourself with its language and forms you may make these and the spirit which lives within them your own. But the forms have now become useless to you. You could not think any thought which would find its adequate expression in one of them. The ideas which you found in them you cannot keep apart, nor can you relinquish what you already possessed; old and new intermingling, the stronger spirit absorbing the weaker, the result being a new man with a mind at once enriched and enlarged. When I say the forms become useless I do not deny the possibility of imitating their mechanical structure. But of what use is this without the right spirit? This shows the different nature of form and thought. The one is perishable and barren, the other imperishable and productive.

Form is the articulation of thought; simple ideas require simple forms; complex ideas or groups of ideas, complex forms. Want of form is nothing but want of a clear and distinct conception. A man with a clear conception of an idea—but mark, I say a clear conception and not a glimmering notion—will be able to represent it in a clear form if he has the necessary energy. Though the right means may not be ready to his hand, he will find them. The prototype of the outward form the artist must seek in his mind; it is in fact just this clear and distinct conception of the idea. A thought expressed by an individual may be misunderstood by an individual, but not by humanity. A part may differ from other parts, but it cannot contain anything which is not contained in the whole, for the part is covered by the whole. Shakespeare and Marlowe are of different magnitude, Men-

delsohn and Schumann of different kind. This difference of magnitude and kind explains the discrepancies of human judgment. To give a full representation of an idea, which of course is more than any man can do, only one form is possible; every view of it has again a different form; no two forms can express exactly the same meaning, and still less can one form be the adequate expression of the most various meanings. Form is not a vessel into which may be poured all kinds of matter, but an organism which owes its shape and appearance to a living power within, that is the idea. The work of the great masters should be studied in order to learn how they expressed their ideas. This will strengthen and mature our logical faculty. But if you have ideas of your own, and are no mere retailer of other men's goods, do not attempt to pour your ideas into what some people will tell you is a vessel; it will not hold your ideas. Indeed, mistrust figures of speech; they beautify style, and, well employed, illustrate propositions, but they are also apt to hide fallacies. Take, for instance, the universally known and much admired simile of Reynolds—I once thought it a precious thing, and still think it a pretty thing: "Every opportunity, therefore, should be taken to disown that false and vulgar opinion that rules are the fetters of genius; they are fetters only to men of no genius, as that armor, which upon the strong is an ornament and a defense, upon the weak and misshapen becomes a load and cripples the body which it was made to protect." Now I ask, What have the weak and misshapen to do with war and armor? Let them stay at home and attend to less exacting duties. Only two kinds of people are concerned in warfare: average men and heroes—the men above the common size, the giants of mind or body. The average man will be the better for his armor, but the giant can do without it, and if he cannot he does not find it ready made. His neighbor's does not fit him; were he to force it on it would crush his noble strength. If he wants armor he must get it suited to his size and stature. So much for figures of speech. In fact, if we reverse the saying of Reynolds we are nearer the truth. The rules which are the protection of the man of no genius are fetters to the man of genius, whose superior power will even thus accomplish much, and more than average men, though not on account but rather in spite of these rules.

It has been said that musical form is based on a comparison of the individual parts and their proportion to each other. This is a very good definition in its way, but has it a practical result? Let us suppose that there can be no two opinions about what is good and what is bad proportion, there still remains this stumbling block—that the different parts have not only to be measured, but also to be weighed. Critics only too often disregard the spirit, and stick to spelling and parsing. Thought is made light of, and the outward proportions judged by some accepted standard of the beautiful. And the astonished artist may be told that "noble subjects, great inventions or conceptions of subjects may be nobler things than good art, but they are not such essential elements of art. Good style will make a good picture out of the most ignoble subject." These are the words of a modern art critic. Now I ask humbly what is the *raison d'être* of a work of art if the subject is not the most essential element? If you say the sole or chief end of art is to please the senses, let me recall to your mind the names of Dante, Shakespeare, Milton, Raphael, Michael Angelo, Goethe, Beethoven. It may be objected that what is perfectly correct with regard to music may not hold with regard to painting. True, each art has its peculiar way of expressing facts, and one art will express some facts and some views of facts more powerfully than another art; but they are alike in this, that they are the mediums of expressing thoughts and feelings.

We talk much of progress, but we overlook the fact that in gaining in one respect we lose in another. Certain things cannot be combined. You cannot have Racine's finish and Shakespeare's truth and power; you cannot have Mozart's classical form and repose and Schumann's passion and subtleness of expression. As Beethoven more and more unfolded himself and became the poet and prophet as we now know him, he lost in what I may call mechanical form, becoming more and more unlike the Beethoven who wrote those early works which remind you in form and thoughts—mark, in thoughts, too—of Mozart and Haydn. It was Beethoven who ushered in neo-Romanticism, although even in Bach we can discover the first tender shoots of this movement. Before that time music was for the most part either a playing with sounds, or, to use Schumann's words, it expressed only "the simple states of joy and sorrow (major and minor)." Indeed, even now "the less cultivated hardly think that there can be any more special feelings, therefore it is so difficult for them to understand the more individual masters, such as Beethoven and Schubert." But what is this Romanticism? The word fills our imagination, but hardly carries a definite meaning with it. There are so many kinds of Romanticism.

In literature we have French Romanticism, with Victor Hugo, Lamartine, Chateaubriand and others; German

Romanticism with the two Schlegels, Tieck and Novalis as leaders, and all these names suggesting again individual differences. The same may be seen in painting and music. Think only of the names of Schumann, Chopin, Berlioz. But with all these differences there is a common tendency. If I were asked to define Romanticism I would say, it is a protest against the *misere* of the actual, a revival of art. Truth takes again the place of artificiality, earnestness of dilettantism, spiritualism of formalism. It fondly looks back upon the Middle Ages, because it finds there what this age stands most in need of. But it is not exclusive; whatever is noble, beautiful and significant to man belongs to its domain. The east as well as the west, the present as well as the past, are laid under contribution. It descends into the depth of the human heart, and rises to heights where thought loses itself in mystery. At times it spurns the actual time and space vanishing at its bidding, and boldly grasps at the ideal. This, I think, is Romanticism; this, I think, is the art of Schumann.

Further, Schumann's art is subjective. In so far as art is emotional it can only be subjective. I can describe truthfully only such emotions as I have felt myself. A knowledge of emotions cannot be learned from hearsay. Music being the emotional art *par excellence*, it follows that the highest class of music must be subjective. The subjectivity, of course, may be more or less comprehensive; the emotional in art, which is not subjective, is conventional, of inferior quality and less trustworthy.

The great composers of the past do not disprove what I say, nor does it take anything from their just renown. What of their works is spiritual lives, the rest is dead. Many of Mozart's works (especially the instrumental) are already buried, not because they were not clothed in classical form, but because they had little else but this form. Other works of this composer again seem to be destined for immortality. Fashions do not touch them.

Form is a good thing, yet there is something better. Schumann might well say, "Who then can make laws that one may go so far and not farther? Is a beautiful idea to be damned because it is not yet beautifully expressed?"

Though some of the topics discussed in these two chapters may at first sight appear to have been rather loosely strung together and to have little to do with our subject, the sequel, I think, will show that they have an intimate connection with it. My next task will be to offer a few notes and comments upon Schumann's piano works.

(To be Continued.)

#### Leonora Jackson.

MISS LEONORA JACKSON, the Chicago violinist, has been playing with much success in Newport and Bar Harbor during the past few weeks. Miss Jackson is only fifteen years old and was a pupil of Jacobsohn and Carl Becker in Chicago, Becker being her first teacher. By Theodore Thomas' advice she went to Paris to complete her education, where she has been studying for a year at the conservatoire with Desjardins. Out of a class of 165

who were examined Miss Jackson stood second, and she took the first prize. She is now about to return for another year's study, having succeeded in earning by her playing the necessary amount of money during her summer vacation. At Bar Harbor she played at the houses of Mr. George Vanderbilt, Mrs. George Place and others, while at Newport she has played at Miss Leary's, Mr. Gordon McKey's, Mr. Calvin Brice's, Miss Ogden Jones', Mrs. Coleman's and Mr. C. N. Fay's.

Miss Jackson was armed with very strong letters from Prof. J. K. Paine, of Harvard College and Dr. Wm. Mason, of New York, both of whom predict for her a brilliant future. Her brother, Mr. Ernest Jackson, just graduated from Harvard and a pupil of Professor Paine's, is also very talented and has composed some charming songs.

He is an excellent reader and accompanies his sister admirably and with great good taste on the piano. He will be with her in Paris this winter, where he will continue his own musical education, while aiding her in hers.

Leonora Jackson resembles Maud Powell in the quiet masonry, repose and sureness of her style, and she will, no doubt, be a valuable addition to our gifted violinists. In appearance she is sweet and girlish, with her thick, natural curls falling gracefully upon her shoulders.

AMY FAY.

NEWPORT, September 28, 1892.

#### Miss Simpson.

MISS CHERIDAH F. SIMPSON was the recipient of a substantial testimonial concert at the Academy last evening, and her friends filled the lower part of the house on the occasion of her farewell to Milwaukee. She was a pupil of Mr. Luening and the conservatory which unfortunately has ceased to exist, and it is not hazardous much to say that she reflects credit upon that institution. Miss Simpson is thoroughly musical, and bids fair to shine in three important branches of her art—as a pianist, a singer and a composer. She possesses a pure soprano voice of considerable range and flexibility, and with sympathetic and of considerable carrying power. She is aided in her art by a charming presence and a graceful naturalness of manner.

Her program numbers last evening were Chopin's third ballade for piano, op. 45, dedicated to one of his favorite French pupils; "Doris," a pastoral by Nevin, which was sung with accompaniment of the piano, violin and violoncello; a vocal duet from Lucante was "A Night in Venice," in which she had the co-operation of Mr. Thomas, the tenor; and lastly, a similar selection from Wagner's "Flying Dutchman," with Mr. Weld. Miss Simpson's appearance was accompanied by warm demonstrations; the concert platform had been elaborately decorated with plants and liberal floral gifts followed every appearance. Her program numbers were doubled in response to public demands.

Miss Simpson has a bright future, provided she continues to progress as she has in the past. She also had the active assistance of Messrs. Zeitz (violin), Schmaal (accompanist), Miss Kilbourn (violincellist) and the male chorus

of the Milwaukee Musical Society under Mr. Luening's direction. Miss Charlotte Parry recited, in costume, "The Gipsy Girl" and several humorous selections. Hermann Penner, evidently an amateur, recited Poe's "Raven" with unexpected result—amusement.—Milwaukee "Sentinel," September 24.

[Miss Simpson is expected in this city, as she has an engagement to sing in comic opera.]

#### Musical Items.

**They Fought About the Organist.**—Bayport, Mich., October 3.—Trouble, which has been brewing for the past six months in the Lutheran Church near here, resulted in a regular knock down and drag out fight at the close of services yesterday.

Herman Groesbeck and William Steinitz are the leaders of the two factions which disagree regarding the organist. A daughter of Steinitz held the position until a few months ago, when the other side summoned sufficient strength to depose her.

After the regular service a meeting was held to choose a successor. Both sides were present in large numbers, and before any action had been taken the respective partisans got into a lively jangle, and Steinitz and Groesbeck were soon engaged in a regular fist fight right under the pulpit. Before they could be separated half those present were using their fists, and when the quarrel was finally ended many had black eyes, bleeding noses and torn clothes. The matter is still unsettled and more trouble is expected.

**Handel's Birthplace to Be Sold.**—Händel's supposed birthplace at Halle is soon to be offered for sale. It has for some time been used as a beer garden, and there is a proposal to purchase the place for the site for a beer brewery.

**The Casino Directors.**—The first meeting of the board of directors of the New York Concert Company, that is to say of the Casino, since the change in the character of the house was held Wednesday evening a week ago. An informal consultation was held among a few of the directors last Monday evening to consider, it was said, some further changes in the house. The result of the variety and ballet performance thus far has not been altogether satisfactory and it is proposed to bring the house still nearer to the model of the London music hall. A leading comic opera comedian the other day made an offer for a lease of the Casino, with the purpose of devoting it again to its old purpose on his own responsibility, but the proposition was not entertained.

**Another Concert Course.**—The management of the School of Music of De Pauw University at Greencastle, Ind., have arranged for a series of six concerts to be given during the coming season. Among the attractions will be the Musin and Mockridge companies, Wm. H. Sherwood and Mr. Arthur Friedheim. Miss Allison Marion Fernie, soprano, and Mr. Frederick W. Kraft, baritone, have recently been engaged for the vocal department of the school.

Full Military Band or String Orchestra, Furnished as required for any Occasion

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For Parades, Concerts, Musicals, Dinner Parties, Dances or Receptions.

**Henry Mapleson Opera Company.**

**COLONEL HENRY MAPLESON** has made arrangements for a tour in the United States and Canada. His season will commence at the Tremont Theatre, Boston, on October 17, followed by engagements in Montreal and Philadelphia. The New York season will be inaugurated on December 12 at the new Fifth Avenue Theatre, where the company will remain eight or ten weeks. Visits to Chicago, St. Louis, Cincinnati, &c., will follow and complete the tour. The work to be presented is the world famous "Dragons de Villars," by Maillart, as originally arranged by the late Carl Rosa for his London production shortly before his death. The title given to the English version is "Fadette," and Tito Mattei, who was an intimate friend of Maillart when he was studying at the Paris Conservatoire, has written some additional music for this opera, in order to bring it quite up to date.

The libretto, however, has been entirely rewritten for America by B. B. Valentine, and I. W. Norcross will improve on the stage business as done by the Carl Rosa Opera Company.

The cast of characters of "Fadette" will be as follows:

Lauraine.....	Mr. Phillips-Tomes,
Captain Stefano.....	Mr. Arthur Seaton,
Fra Domingo.....	Mr. Charles Drew,
Sergeant Gibier.....	Mr. Stevens,
Frasquita.....	Basso, Agnes Huntington Company
Fadette.....	Miss Irene Jerome, The new prima donna
Director of the music.....	Laura Schirmer, The American prima donna

It is unnecessary to speak of the music of "Fadette," which has for so many years charmed the public of nearly every country in Europe and where it is still the favorite opera at the Paris Opéra Comique. The "Times" says:

"Fadette" is certainly the best opera comique that has ever been produced in London. It possesses all that the public requires—a strong comedy plot, humorous and romantic in character, while the music is brilliant and melodious. The success was instantaneous, and the encores, although unduly taxing the artists, were too numerous to mention.

**"Fadette" Argument.**

The scene of this romantic and highly interesting opera is laid in Brittany and the main interest centres upon "Fadette" who, like "Bettina" in Audran's "Mascotte," is supposed to bring good luck. "Fadette" is beloved by "Lauraine," a young noble refugee, and she reciprocates his affection, but "Fadette's" birth and antecedents being enveloped in mystery "Lauraine" hesitates at first about marrying her. "Carapon," the comedian of the piece, is a retired actor and proprietor of the Red Lion Inn and has recently married a young girl, "Frasquita" (soubrette part) by name, of whom he is madly jealous. "Frasquita" is extremely vain and a born flirt, and thoroughly despising her husband she profits of every possible occasion to flirt with every good looking man she meets, thereby driving her old husband to desperation. At the time the opera commences the country is overrun with the royal troops, who are in search of a body of rebels, headed by one "Fra Domingo" (basso), a religious fanatic, who has by his eloquence brought about the rebellion in Brittany. At this period the rebels have been utterly defeated and a portion of them are endeavoring, under the guidance of "Fra Domingo," to reach the frontier and so escape from their pursuers.

"Lauraine" with youthful enthusiasm has joined the conspirators, unknown to any of his friends, and he is providing "Fra Domingo" and his followers with food, which he conveys secretly to a place called the Hermit's Cave, the site of an old monastery, where the fugitives are hidden. "Lauraine's" movements being unsuspected, he is able to keep a watch on the movements of the military who are searching for the rebels, "Lauraine's" plan being to guide the fugitives to the frontier as soon as the soldiers shall have ceased their search.

A company of dragoons under the command of "Captain Stefano" have been sent to search the Hermit's Cave and the paths leading to it. "Captain Stefano" (baritone) is the ideal French officer, brave, but with an inordinate amount of conceit and an excessive admiration for the fair sex, and this latter weakness in particular has on more than one occasion led "Captain Stefano" astray from his military duties.

When Act I opens "Frasquita" is seated outside "Carapon's" house surrounded by the women chorus, all busily engaged talking and laughing, and "Frasquita" sings them a bright and amusing song called "Flirtation," when "Carapon" out of breath and frightened to death comes running down the hill to announce the approach of the dragoons. Knowing the Don Juan reputation of the troopers "Carapon" orders his wife and all the women to hide themselves, and he pushes them in various places where they will be concealed. "Carapon" takes down the sign of his inn, the dragoons are heard approaching from the

distance and their entrance is signalled by a very effective and stirring march.

As soon as the dragoons reach the stage "Captain Stefano" and his men break into a fine chorus, "Stefano" taking the solo. At the conclusion of this "Stefano" perceives "Carapon" for the first time and demands food and lodging. "Carapon" says the inn is to let and pleads poverty and the poor ness of his accommodation, but with no effect. The troops are shown a barn where they can billet and "Stefano" declares himself satisfied to take "Carapon's" own bed, own wine and food. Suddenly he asks the old farmer whether he is married and where all the women are. "Carapon" declares he is a widower and that all the women have been carried off by the plague and that the entire village is composed of single men and widowers. "Stefano" does not believe this fable and declares he will investigate this mystery. He enters the inn, leaving "Carapon" in a rage, when "Lauraine" enters very much agitated. He has just returned from an interview with "Fra Domingo," and while with the rebel chief "Carapon's" pair of mules, which "Lauraine" had taken and tied to a tree, have disappeared. "Carapon" is ignorant that "Lauraine" is assisting the rebels—simply demands his mules, and all that "Lauraine" can do is to stammer out an excuse that perhaps "Fadette" may have taken them. While discussing this the sound of mule bells are heard, and "Carapon," going to the side, sees the mules returning full gallop with "Fadette" riding astride, bare backed, on one of them. "Carapon," fearing that "Fadette" will break the mule's knee riding full speed down hill, rushes out with "Lauraine" to stop the mules. "Fadette" jumps off, dodges round a tree and enters the stage from the centre, and sings a brilliant song with a whip cracking accompaniment. On finishing "Lauraine" enters and thanks "Fadette" for bringing back the mules and offers her a reward, which she indignantly refuses, and "Fadette" then tells "Lauraine" that she knows his secret and that he lost the mules while having an interview with the rebels. "Lauraine" implores "Fadette" to keep silence and sings her song, which excites "Fadette's" sympathy for the fugitives. "Carapon" enters with food and the worst wine for the captain. "Carapon" scolds "Fadette" on account of his mules being tired out, and they have an amusing scene together.

"Carapon" then tells "Lauraine" of the arrival of the dragoons and that they are going to search the Hermit's Cave. "Lauraine" is very much alarmed at this news, and to divert the old farmer's attention from "Lauraine's" agitated manner "Fadette" drops a plate and breaks it, causing "Carapon" to fly into a rage with "Fadette," but she proves more than a match for him with her tongue. "Stefano" enters and puts a woman's night cap under "Carapon's" nose and asks if it belongs to him, and the old farmer, completely at a loss as to what excuse to make, rushes away on the pretense that he wishes to get the officer some more wine. "Fadette," out of pure devilment, finds the best wine and food for "Captain Stefano," and waits upon him at the table. And in an amusing duet with "Stefano" "Fadette" shows the officer where the farmer keeps his choice wine and afterward where "Frasquita" is hidden. Leaving the officer making love to "Frasquita," "Fadette" runs off to fetch her jealous old husband.

In the meanwhile "Stefano" makes desperate love to "Frasquita" (the old man's wife), and she consents to meet him secretly that evening at the Hermit's Cave. "Frasquita," however, tells the officer in a charming song that they will run a great danger, as there is a ghost there who rings the hermit's bell every time a wife is unfaithful to her husband. The captain laughs heartily at such an absurdity and says he will put the old legend thoroughly to the test. The dragoons return with the other women whom they have discovered, and the first act ends with a brilliant song, chorus and dance. The old farmer returns in the middle of it, and the soldiers tie the woman's night cap on his head and hoist him on their shoulders, and the chorus forming a ring gallop around him and the act ends with a brilliant finale.

**ACT II.**

*Act II. presents the ruins of the Hermitage of San Antonio, commonly known as the Hermit's Cave, by moonlight.*

"Lauraine" enters by a footpath at back, singing a song, and "Fadette" on the mountain takes up the refrain, and they enter together. "Fadette" tells "Lauraine" that she has come to inform him that the dragoons are watching both entrances to the hermitage and that the only escape for the fugitives is by a path known alone to "Fadette" and her goat. "Lauraine" is so enthusiastic at this proof of devotion that he thereupon declares his love for "Fadette" and asks her to marry him. They sing a fine duet, and "Lauraine" goes to bring the fugitives from their hiding place, leaving "Fadette" to watch, when "Carapon," who has missed his wife, enters suddenly. He has seen a man with "Fadette," but has failed to recognize him. "Fadette" makes fun of him, and he finally believes that the officer has been with "Fadette" and not with "Carapon's" wife, as he suspected.

"Carapon" rushes off to look for his wife to the left,

when "Carapon's" wife and the captain enter from the right. "Fadette" conceals herself in the hermit's belfry.

A comical trio takes place between "Fadette," concealed, and "Frasquita" and "Stefano." The latter makes desperate love to "Frasquita," but each time he wants to kiss her "Fadette" rings the bell, which causes her to start and disengage herself from the captain's embrace.

This scene can be developed into a most amusing scene. At the end of the trio "Carapon's" voice is heard crying "The hermit's bell—my wife is betraying me!" "Frasquita" runs away unrecognized by her husband, and "Captain Stefano" rushing up to "Carapon" shakes him by the hand, saying, "Bravo! We have just got here at the same time." A lot of humorous dialogue takes place and they finally go off arm in arm, but "Stefano" gives "Carapon" the slip and, returning, makes up his mind to investigate the mystery of the ghost who works the hermit's bell. He discovers "Fadette" at the foot of the belfry asleep and, suspecting she has got a rendezvous with a lover, determines to play the same tricks on her as he supposes she has played on him and "Frasquita." "Stefano" climbs up and sees a man approaching. He exclaims, "A lover!" and then two, three, four and so on. They are the rebels escaping under the guidance of "Lauraine."

A grand solo and ensemble is sung. "Fadette" is proclaimed the saviour of them all and is blessed by "Fra Domingo" and the fugitives. "Stefano" exclaims from his hiding place, "The rebels—what luck!" and hurries off to fetch his dragoons.

**ACT III.**

*Village scene, with view of church, &c.*

This act opens with the men and women of the village in a brilliant and effective chorus, with wedding bells ringing, for "Lauraine" and "Fadette" are to be married that morning. "Carapon" enters, singing a topical song. "Lauraine" then enters and "Carapon" reproaches him for his stupidity in marrying "Fadette," and openly accuses her of having betrayed the fugitives in order to obtain the reward placed on their heads. "Lauraine" disbelieves this, but "Stefano," entering, as a joke appears to confirm "Carapon's" statement, whereupon "Lauraine" rushes off in despair. "Stefano" sings a military song, he believing that his dragoons have captured the fugitives. A lot of humorous business takes place between "Carapon" and "Stefano;" the latter kisses "Fadette" behind "Carapon's" back and they exit together. "Fadette" enters in her bridal dress and sings her grand song of the opera. The chorus, &c., enter for the wedding. "Lauraine," however, denounces "Fadette" and declines to marry her, turning off his wedding favor. Great scene!

At the conclusion "Fadette" hands "Lauraine" a paper which she received that morning stating that the fugitives had reached the frontier in safety. General rejoicing and "Lauraine" implores "Fadette's" pardon. "Captain Stefano" enters furious, with several dragoons, and arrests "Lauraine" for causing the escape of the rebels and states that "Lauraine" will be shot. "Fadette," however, turns the tables on the captain by stating that if he does not release "Lauraine" she will inform the general that he was flirting with a certain lady at the hermitage (amusing fainting scene by "Frasquita" and comedy by "Carapon") when he ought to have been pursuing the rebels as he was ordered. The opera ends with a grand chorus and wedding bells.

**An Organ Recital.**—An organ recital was given on Tuesday evening in the First Baptist Church, of Auburn, N. Y., by Mrs. Mary C. Fisher, assisted by Miss Minnabel Smith, contralto, when a well chosen program delighted a large audience.

**Next!**—Long hair was in vogue among musicians and artists long after it ceased to be worn by the rest of mankind. The long haired artist, with his velvet coat, his sombrero and his mysterious cloak, has altogether disappeared, and lengthy locks only linger nowadays, with a few exceptions, on the head of the musician. Indeed, this luxuriant thatch would appear to exercise a potent influence on audiences, for it is said that, in the agreement of a notable pianist about to go on a foreign tour, there is a special clause that he shall not have his hair cut. This possibly is an invention, says the London "News," but it is an extraordinary thing that musicians are well nigh the only people left who give limited employment to the shears of the barber. It is also a fact that their hair flourishes better than that of most people. I have recently heard a theory that the great prevalence of baldness in the present day is entirely due to the constant close cropping which has existed for the last five and twenty years. If you look at the portraits of celebrities of thirty or forty years ago you will be perfectly astonished at the carefully arranged coiffure which meandered over their coat collars, and you feel inclined to begin singing "Get your 'air cut," without further delay. You will also be amazed to learn that most of them retained this extraordinary growth to the end of their days. It is sincerely to be hoped that the theory which has recently been started will not be the means of the introduction of a race of long haired men.

## Correspondence.

## Minneapolis News.

September 13, 1892.

SINCE I last wrote you the musical interests of the Flour City have developed into an unusual number of recitals, "parlor musicals" and "ballad concerts."

The benefit concerts given for those students leaving for the musical centres in the East were well patronized. Van Rensselaer Wheeler, a pupil of Wm. Courtney, New York, added largely to his list of friends, not alone as admirers of his beautiful voice and musical talent, but for his indomitable will and perseverance toward the attainment of his ambitious desires. He has accomplished a vast amount of work and his earnestness is truly infectious. With such perseverance his success in the future is beyond all doubt. Miss Gertrude Clarke, another Minneapolitan, has surrounded herself with a large circle of friends, who will follow her career with interest. She is one of the graduates from the Northwestern Conservatory, Minneapolis, during the season just past. The testimonial concert given in her behalf proved a very enjoyable success. Miss Clarke executes well and is an earnest player. Some of the prominent vocalists of the city contributed most acceptably to the program; also Mr. W. Y. Van Yorx (tenor), St. Paul, and Mr. Olaf Spies (flutist). Mrs. W. C. Foster (reader) gave the sleepwalking scene from "Macbeth" in her always charming manner. Her splendid physique is never seen to finer advantage than in this reading. The Imperial Quartet are a well organized and finely trained company. Prof. A. W. Porter (bass) sang in a superb style. Miss Alma Johnson (contralto) was in good voice and sang well the number for which she was down. Mr. Spies (flutist) exhibited some brilliant execution upon this instrument, so rarely heard to good advantage:

"Warrior Bold," . . . . . West  
The Imperial Male Quartet.

Musica Prohibita. . . . . Gastaldon  
Mr. Wheeler.

Berceuse. . . . . F. Chopin  
Aufschwung. . . . . R. Schumann

Miss Clarke. . . . . De Faye  
"Tell Her I Love Her So." . . . . . Mr. Van Yorx

Andante { Lieder ohne Worte. . . . . Popp  
Allegro { Mr. Spies.

Sleepwalking Scene from "Macbeth." . . . . . Mrs. W. C. Foster

"Only the Sound of a Voice." . . . . . M. Watson  
Mr. Porter.

Warum. . . . . Schumann  
Polonaise. . . . . Liszt

Miss Clarke. . . . . Schirra  
Sognal. . . . . Miss Johnson

"Fond Heart, Farewell." . . . . . Hope Temple  
Mr. Wheeler.

Murillo (Allegro de Concert) . . . . . Terschak  
Mr. Spies.

## MUSIC AT THE EXPOSITION.

At the present time the musical programs rendered by Innes' Thirteenth Regiment Band, of New York, are the great drawing cards at the exposition. His "Evening with Wagner" was enthusiastically received, and although the vast majority could not understandly appreciate the works of the glorious master, still the manner of their rendition gave universal satisfaction.

Before I have done with the exposition I must speak of Munkacsy's famous painting, "The Last Hours of Mozart." The thrilling pathos portrayed in this magnificent work of art appeals to the heart of every musician; for who can so truly understand the sensitive nature of an artist as an artist? It tells its own story, does this superb picture. The tears will come in spite of one's efforts at self control. How touching is the air of sad refrain which envelops the great master as with a garment! He holds the "Requiem" manuscript, as with a last supreme effort he listens to its rehearsal. The radiance of heavenly glory is imparted to the always spiritual face. One can readily realize the feelings of regret which must have overtaken those tardy friends when the too evident signs of "Too late; so late" meet their agonized gaze. Of the arts music surely is the nearest heaven itself. Munkacsy has touched with musical fervor the colors

upon the canvas, and we who gaze thereon read again, and as never before, the sad story of lonely toil, so replete with its various phases of disappointed hopes and aspirations.

## PIANO RECITAL BY GUSTAVUS JOHNSON.

On the evening of Monday, September 12, Gustavus Johnson began a series of six piano recitals to be given at intervals during the coming autumn and winter months. Century Hall was packed with a thoroughly musical audience, who warmly greeted the genial professor. The program of thirteen numbers was enjoyable throughout. Mr. Johnson's execution is excellent. He is more at home, however, with Chopin than Schumann, with Liszt than Beethoven. There was no flagging in the interest given to his rendition of them all, and this, the first of the series, proved a very successful beginning. Your correspondent begs leave to say that about the dreariest thing in journalism is musical "pot boiling." With one's mind at witching Minnetonka, one's inclinations lying in a hammock 'neath the trees these warm, delicious days, the sprite of the pen is a tiresome creature just now, so for the present adieu.

J. Lewis Browne, of Minneapolis, has accepted the position of organist and musical director tendered him by Christ Church (P. E.), St. Paul, and will take up his residence in that city on October 1.

ACTON HORTON.

## Rochester News.

ROCHESTER, N. Y., September 29, 1892.

WITH the return of the music teachers from the

Syracuse convention July 1 musical matters dropped to a very low ebb, and beyond a few pupils' recitals nothing particularly noteworthy has occurred. The principal musical event, if such it could be called, was the month's engagement of the Wilbur Opera Company in August at the Lyceum Theatre. Considering the remarkable repertoire of this company, it does its work very well. Striving for popular effect rather than a high standard of musical excellence, it more nearly reaches its ideal than most of those that attempt the other.

It played to the capacity of the house nearly every night; Miss Dorothy Morton's work was uniformly good in anything she attempted. With no glaring defects as a singer, her ability as an actress makes her one of the most charming actresses that have favored Rochester lately. With her in the cast no one regretted the absence of the over advertised Susie Kerwin. The first appearance of Frank French, the Rochester baritone, in this city since he joined the company was of considerable interest to his friends. The company presented three operas each week. Perhaps the best given were "The Royal Middy," "Fra Diavolo," "Ermine," alias "The Two Vagabonds," "The Bohemian Girl" and "Mascotte."

Melourgia is getting ready for its third season, with the brightest prospects in view. The first season of its existence it was anxious to get tickets to its concerts sold in almost any way; last season it sold a few single tickets outside of subscriptions at a largely advanced price; this year the society will fall into line with all the best clubs of the country and work simply on a subscription basis. The number of subscribers, or associate members, will be strictly limited to the comfortable seating capacity of Music Hall, the price arranged accordingly, and, as has and will always be the case, all money received will be spent in procuring the best obtainable assisting talent, after paying hall rent, printing bills, director's salary and other necessary expenses. A commission has been given to one of the best known American composers to write a musical setting to one of Moore's most beautiful poems, and this will be sung by the club at its first concert, some time in November.

Officers for the ensuing year were elected at the first business meeting as follows: President, Fred F. Church; vice-president, Geo. E. Newman; secretary-treasurer, Fred. E. Cole; director, Fred. W. Wodell; librarian, Henry W. Bacon.

On Thursday evening, September 29, at the First Baptist Church, Herve D. Wilkins will begin his thirteenth series of organ recitals in Rochester. Mr. Wilkins is one of the few organists in the country who have been successful in interesting the public in organ playing, and his concerts have always been well patronized by the music loving public. In the present series Mr. Wilkins will have the advantage of one of the finest organs in America, and one of the finest which the Roosevelt factory has ever turned out. To hear an organ recital is something quite different from hearing the same instrument in church, and the selections given will be such as, on account of their length, are seldom heard in church service. At his first recital Mr. Wilkins will play the celebrated concert variations by Guilmant, the most

celebrated; French organist and composer of the present day other pieces will be a gavot by Scharwenka, idylle by Buck, melody by Paderewski and other pieces, including his own fantasia on "Home, Sweet Home." These pieces will be heard for the first time on this organ at this concert. Mrs. Helen M. Wendt, soprano, from Cincinnati, has been secured for the first recital, and will sing songs by Helmund, Jensen and other favorite composers. Mrs. Wendt has been heard by some of the best of local critics and connoisseurs of singing, and has given great pleasure to all. She has a high voice of great volume and sweet-taste passages.—"Post Express."

Professor Wilkins is negotiating for the appearance of Guilmant, who is to visit this country this season, at one of his recitals.

An innovation is to be introduced in musical work in this city, and it deserves to succeed.

Systematic class work in the technic of voice production and singing is to be conducted by F. W. Wodell, the well-known baritone and musical director. These classes offer special advantages to those wishing to study voice culture who have no serious vocal faults to correct, to teachers who lead their pupils in singing, to young people who wish to begin correctly the study of singing and to those to whom expense is an object. The plan of the classes includes the systematic teaching of sight reading of music—they are in fact a good deal more than a substitute for the old-fashioned singing school. Mr. Wodell is experienced, progressive and thorough, and is enthusiastic as to the beneficial possibilities of class work.

The papers announce the resignation of M. E. Wolff from the directorship of the well-known Mandolin Orchestra. Mr. Wolff is a very active man of business, and has had to sacrifice much valuable time to the orchestra work, and is now compelled to give it up entirely. The orchestra has been so entirely identified with him as its organizer and conductor for so many years that they can hardly be separated, and the future of the club may be said to be as uncertain as that of Gilmore's Band without its famous leader.

## Columbus, Ohio, Letter.

SEPTEMBER 27, 1892.

ACTIVE preparations are now in progress for what promises to be a very brilliant musical season. Thanks to the courtesy of Mr. Julius G. Bierck, the efficient and popular choirmaster of Trinity Church, a delightful treat was given on Thursday evening last in the recital at Trinity Parish House by Messrs. Rudolph von Scarpa, formerly of Vienna, pianist, and Mr. Charles Higgins, of Boston, violinist.

The recital was arranged as an introduction for these fine artists to the professional musicians of the city.

About seventy-five of the prominent musicians were present, and no matter what unfavorable criticisms may have afterward been indulged in by a few who were inclined to allow "the green eyed monster" to prevent a truthful acknowledgment of the superior merits of the performers, the enthusiastic and spontaneous applause that was most generously bestowed after every number upon the program indicated conclusively the high order of merit of these artists.

Mr. Von Scarpa opened the recital with Chopin's ballade in G minor, and his interpretation was infused with the poetical expression and delicacy so necessary in Chopin's music.

The second number for piano was Liszt's Hungarian rhapsody No. 14, and was rendered with a dash and brilliancy of execution that have seldom been equaled by any of the eminent piano virtuosi that have ever visited here.

Mr. Von Scarpa still further showed his great versatility and high musical accomplishments by the highly artistic manner in which he accompanied Mr. Higgins in the Mendelssohn violin concerto and other solos.

Mr. Charles Higgins selected the Mendelssohn concerto for his first number and his performance was a complete revelation to his auditors, indicating that the very laudatory reports of this gentleman's ability were not strong enough by half.

Although a young man, it would be a difficult matter to find his superior even among the best violin virtuosi. Mr. Higgins was a pupil of Bilse and Leonard, and is a shining example of the results of unusual natural aptitude for his instrument developed by hard and conscientious study under eminent instructors.

Besides the concerto, Mr. Higgins performed "Berceuse," by Simon, Sarasate's "Zigeunerweisen" and violin concerto in A minor by Godard. Each number was performed with a breadth

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The Voice Department, with H. W. Greene and C. B. Hawley, and the Operatic Department, with Emilio Agramonte and R. M. Davenport as leading teachers, are preparing singers for the highest positions. No forcing or unnatural treatment of voice.

The Piano Department is under the personal direction of Prof. Albert R. Parsons, who is ably assisted by H. T. Staats, H. S. Hanchett, M.D., Mlle. Utassi, Mlle. Aarup, and others.

The Organ Department has for instructors R. H. Woodman, Dudley Buck, H. R. Shelley.

The Department of Violin and Orchestral Instruments is under the direction of Clifford Schmidt, the eminent concertmaster of the Seidl orchestra, who, in conjunction with Mr. Parsons, secures to the College the important advantage of the study of chamber music and general ensemble practice.

Its association with the celebrated Stern School of Languages insures its pupils the best opportunities for that branch of culture.

A special feature in connection with the College is the Residence Department for ladies, where pupils from a distance are accommodated with board and every facility for practice and study.

The studies of Harmony, Counterpoint and Fugue are conducted on a scale of excellence not to be found in any American college.

The Board of Managers, all of whom are actively engaged in giving instruction at the Metropolitan College of Music, are:

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of tone, smooth and brilliant execution, depth of expression and intelligence of conception that left nothing to be desired. A delightful feature of his playing was his purity of intonation and clean, clear harmonics.

These artists have located here permanently, and in the positions they occupy as professors in the Ohio College of Music the "divine art" will be given such an impetus as has never been experienced in the musical history of Columbus.

The college is under the direction of Mr. Julius G. Bierck, the dean and director of the voice and organ department; Mrs. Theo. Schneider is assistant piano instructor and Mr. Charles T. Howe director of flute department. Harmony, counterpoint, orchestration and chorus singing will be included in the branches, as well as oratory, under the direction of Mr. John Hannon, a graduate of the National School of Oratory of Philadelphia.

The college has only been opened a week, and already a large number of pupils are receiving instruction and numerous applications arriving daily.

The Orpheus Club have decided not to give their usual series of subscription concerts, and thus the field is left open to the Arions, who have secured an unusually large list of subscribers for a series of three concerts. As usual, eminent solo talent from your city and Boston will be engaged.

The Metropolitan Sextet Club have also been favored with a large list of subscribers for their series of five chamber concerts, the first of which will be given in November.

The club will have the assistance of solo French horn, oboe and bassoon players from Cincinnati, and will present a number of the standard works of Spohr, Rubinstein, Beethoven and other masters for string and wind.

Messrs. Neddermeyer and Howe will perform new and brilliant solos for violin and flute.

The Columbus Orchestra is also contemplating a series of concerts.

The New York Philharmonic Club appear in a concert under the auspices of the Columbus Lecture Course November 24.

The Metropolitan Sextet Club also open the course of De Pauw University School of Music at Greencastle, Ind., on October 12.

In addition to the above prospectus for the season, recitals by the Ladies' Musical Club, concerts by the faculty of the Ohio College of Music and numerous events not as yet publicly announced, my prophecy of a brilliant musical season will entirely be fulfilled.

CON. X. PRESS.

### Music in Indiana.

INDIANA seems to be waking up generally in a musical way. Many fine additions to the teaching force have been received from the East.

We are glad to welcome Mr. Arens, of American music composition fame, and we shall hope great things of the Indianapolis music festival chorus. This chorus, which has labored at a disadvantage under the leadership of a former director, will now have a chance to show what it can do.

Soon the recitals and concerts by native talent will begin and foreign concert companies invade our domain. We hope that Thomas will come to us for the usual three concerts per season. We wouldn't mind receiving a call from Damrosch or Nikisch.

We do not expect much in the opera line this season. John Towers has left us. We wish him success in your city and Utica. Hope to learn more in regard to the State news in the near future.

DE PAUW SCHOOL OF MUSIC.

The De Pauw School of Music, as usual, is up with the times, with increased facilities in equipment, addition to its faculty and a large increase in attendance.

Miss Alison Marion Fernie, who has just returned from foreign study in Weimar and London, has been added to the vocal teaching department. The lady comes highly recommended, was a favorite pupil of Randegger; at the opening concert by the faculty she did great credit to herself, her teachers and the faculty of the school of music of which she is now a member. Miss Fernie is favored with the friendship of Mrs. Morton, Mrs. Wanamaker and several other lights of the Washington, Philadelphia

and New York 400. Since her arrival she has met with an enthusiastic reception. Mr. Frederick W. Kraft, who has lately returned from study with Von Collas, of Berlin, and Sangiovanni, of Milan, has also been added to the vocal teaching force. He has met with a good reception in his concert work, has gained the confidence of the people and his classes are rapidly filling. He is rehearsing the chorus of the school on Mendelssohn's "St. Paul," which will be produced later in the season. Mr. Adolph Schellschmidt, a fine violoncellist, who has just returned from two years' study in Cologne, Germany, has also been added to the faculty; in addition to his solo and teaching work he will aid in many fine ensemble concerts.

Among the latest additions to the faculty are Mr. and Mrs. J. Byron Cronkrite, as instructors on orchestral and band instruments. Mr. Cronkrite studied with Gustav Dannreuther, William Luderer, Carl Kelsen, Geo. H. Howard, Alfred De Seve and Stephen A. Emery. During his professional career he has organized some of the best military bands in the West, among which are the Pullman Military Band, the United States Rolling Stock Military Band, Illinois Steel Company's Military Band and the Battle Creek Military Band. Mr. Cronkrite's compositions for military band and orchestra have attracted considerable attention of late. His "Liberty March," written for and dedicated to the Michigan National Guard, has proved a great success since the first edition in 1891; over 10,000 copies have been sold. For two years he was engaged as a teacher of orchestral instruments and harmony at Olivet College, Michigan; his record as a teacher is one of the most flattering success. Mrs. Bertha Wilson Cronkrite will assist her husband in his work. She is an accomplished performer on the cornet and violin, and their addition to the faculty will no doubt prove a valuable adjunct to the musical quota.

Miss Burmeister has returned from a trip to Germany, Professors Rowley and Marquis have been spending the summer in Chicago, Professor Jones has been concertizing in the West and Dean Howe has been on an extended trip, embracing Boston, New York, Cleveland, Cincinnati and Louisville.

Director James Hamilton Howe has engaged for the university concert course the following talent, by which we are assured six artistic concerts in addition to those given by the faculty and students of the school: Metropolitan Sextet Club, from Columbus, Ohio, Chas. T. Howe, a celebrated flutist, being a member; William H. Sherwood, with De Pauw Symphony Orchestra; Ovide Musin Concert Company; Arthur Friedheim, with orchestra; Whitney Mockridge Concert Company, Detroit Philharmonic Club.

The above added to the university lecture course—the lectures given by the professors—will furnish us instruction and entertainment galore. I have the honor to be,

Your most obedient HALLELUJAH.

### Louisville Notes.

LOUISVILLE, September 28, 1892.

THE return of Mr. Sol. Marcosson, a most talented young violinist, from Berlin, where he has studied for the past four years, has been impatiently awaited by hosts of friends and acquaintances. So many wonderfully flattering reports of his successes abroad have been published in our city journals that the conservative musical people who mistrust newspaper notoriety did not enthuse over the concerts announced by his relatives and friends; they waited to hear him.

At the close of the first concert I mentally ejaculated the somewhat profane plagiarism: "Oh, Louisville! Arise and shine, for thy light has come!"

The young man is all that an earnest, musicianly student should be. Utterly without conceit, modest, unassuming, he charms his audience instantly by his perfect grace and the poetic beauty of his face; as to his playing, it is simply captivating, so exquisite in quality, so magically pure and true, by no means deep and broad enough as yet, but just what the music of Mendelssohn calls for in its spiritual, sympathetic passages, and the electric Hungarian dances of Brahms filled with the laughter and frolic of youth in the excitement of a courtly czardas.

Here is the program of Monday night, September 26:

Piano solo, "Marche Funebre" . . . . .	Chopin
Violin solo, Concerto . . . . .	Mendelssohn
Andante. Allegro finale.	
Vocal solo, "Herodiade" . . . . .	Massenet
Violin solo, two Hungarian Dances . . . . .	Brahms-Joachim
Piano solo, Barcarolle . . . . .	Bendel
Waltz Brillante . . . . .	Daisy Hess
Violin solo, "Legende" . . . . .	Wieniawski

Mr. Constantine Leber, late of Milan, now at the head of the piano department of Ecole St. Cyr, in this city, assisted Mr. Marcosson as pianist and accompanist. His technic, interpretation and expression are admirable, and as an accompanist he is unsurpassed. Three years in Milan as piano accompanist in the vocal school of such teachers as Leonida Boschina, and assistant to Giulio Gadda, organist at the cathedral, ought to have improved a gentleman of Mr. Leber's ability. His home is in Louisville, or I doubt if an artist of his rank could be retained in our midst. His piano playing corresponds in style, finish and intelligence with Mr. Marcosson's violin playing, and the perfect sympathy of these two young artists, devoid of all professional jealousy, striving only to interpret the composer soulfully, was admirable and awoke unparalleled enthusiasm in the audience.

The tone quality and the intellectual interpretation of the Mendelssohn concerto showed Mr. Marcosson to be an artist of the first rank. He is not yet a finished virtuoso like Brodsky, but his method, style and exquisite pianissimo are of the same school. The Brahms-Joachim Hungarian dances as he played them showed plainly the teaching of the great Joachim. That indescribable Zigeuner effect always found in the "Ungarische Weise" of Hungarian music was admirably given, and Sarasate's "Zapateado," which was played as encore to these dances, served to show the facility with which Marcosson passes from the music of the czardas to the peculiar rhythm of the Spanish dance, alike only in the cleverness of his technic.

The "Legende" of Wieniawski, which closed the concert, was received with such ovation of applause that the young virtuoso returned and gave us Wieniawski's mazurka No. 1. The G minor prelude of Bach, given as encore to the Mendelssohn concerto, thus making six varied violin compositions, gave us rather accurately the measure of the young artist. He fails in nothing, and surpasses our most exacting expectations, considering he is young, enthusiastic, "only a loyal student at the threshold of art," but earnest, determined, patient, not yet a finished, perfected artist, but one who, in the vernacular of the day, "will get there, all the same."

The second night's program was somewhat more ambitious:

Piano solo, Tema con Variazione, op. 15 . . . . .	Doehler
Violin solo, concerto, Romanza. Zingara . . . . .	Wieniawski
Flute solo, recitative aria, "Perfidio" . . . . .	Beethoven-Popp
Violin solo, "Kol Nidrei" . . . . .	Bruch
Vocal, "Angels' Serenade" . . . . .	Broga
Violin, two Spanish dances "Playara" . . . . .	Sarasate
"Zapateado" . . . . .	

Mr. Marcosson and Mr. Leber were quite equal to it. Marcosson played the Wieniawski concerto as only an artist can play it, fully permeated with the spirit of the romanza, but the intense nerve sympathy necessary for the zingara element failed in breadth and depth.

The Hebrew hymn "Kol Nidrei" was superbly given, an ideal prayer, thoroughly spiritual, mystically fascinating, such a prayer as Bruch never heard, save in his own artist brain, but such a prayer as the young Hebrew must feel when his soul demands all that is noblest and best in life or death. The Bohemian cavatina, which was given as encore, let us gently down to earth again and put us in humor to listen to the Sarasate selection.

German music, especially Mendelssohn, is Mr. Marcosson's forte, and he will be admirably fitted for the position he is entering upon in the Mendelssohn Quintet Club. Mr. Ryan is to be congratulated upon his acquisition, and although we do not deserve to have anything but a brass band pound tunes into our ears, seeing how abominably our citizens neglect first-class concerts, yet we hope to hear our young townsman again and in a Mendelssohn or Joachim ensemble of the strings, that we may judge how he leads others, or plays, relying on their artistic Begleitung, unsupported by the sympathetic accompaniment of Constantine Leber.

OCTAVIA HENSEL.

## ■ NEW ENGLAND ■

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School year from September 8, 1892, to June 22, 1893. Tuition from \$5.00 to \$30.00 per term of ten weeks. Board and room, \$5.00 to \$7.50 per week, according to location room. Pupils admitted at any time. For Calendar, giving full information, address

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THE accompanying cut represents the Conservatory as seen from Franklin Square. It is the largest and best equipped conservatory building in this country, and one of the finest in the world. The Newton street frontage extends 200 feet, that on James, 100 feet; the elevation presents seven stories and a dome. In this great building, to which also belong two large annexes, are gathered together all the requirements of the conservatory, embracing a music hall, gymnasium, library and reading rooms, museum, parlors, class and lecture rooms, art studios, offices and a home for lady students. The equipments include all modern conveniences; steam heat, electric light and electric bell communication throughout; elevators, baths, a telephone office, post office, &c.

The regulations of the home are such as have been found wise and necessary after an experience of many years, and there are several thousand past students and parents all over the country who are ready to testify to the excellence of the accommodations, surroundings and influences.

The institution is open to the public, who are invited to inspect the system under which the work is carried forward.

The Advisory Board is an active committee co-operating with the Preceptor, the Director and the General Manager in the supervision of the home, and consists of many ladies whose names in connection with the home are a sufficient guarantee for the purity of the institution and its wise management.

The excellence of these accommodations combined with the general musical atmosphere and many collateral advantages, makes the New England Conservatory the most perfect institution of its kind in the world.



Morris Steinert.

A HOST of musical people in England and on the continent of Europe have been interested this year in an individual who has given them a practical demonstration of the results of an artistic impulse that rarely finds its counterpart; and one of the peculiarities of the case consists of the fact that the man and his work come from this side of the Atlantic.

The collecting of rare and curious musical instruments has for many years past been confined to specimens of the violin class, both in England and, to a moderate degree, here. Rare instances are known where a collector of musical instruments devoted his time and tastes to the instruments of the piano family. Here in this country no such collection was ever made. Morris Steinert, of New Haven, is the one man who not only made a close study of these instruments but also infused into the pursuit such enthusiasm, devotion and energy that his endeavors to create an historical and artistic collection caused widespread comment.

It took many, many years before Mr. Steinert's researches and expeditions into the mysterious realms of the art attracted public attention, but when once it was found that he had succeeded in creating a valuable aggregation of these rare rarities the musical world demanded some instruction in the premises, and Mr. Steinert was successfully urged to give public demonstrations with the same.

The public exhibition of his old clavichords, harpsichords, virginals, dulcimers and historical pianos created a mild furore, and when it was shown that he had actually studied the art of playing upon them, and revived the

peculiar but forgotten methods of performing upon them, Mr. Steinert's name became famous.

It became necessary to call upon him and study under his auspices the character of these strange instruments, the forerunners of the great modern piano, and the evolution of the piano could be best learned from the specimens owned by him. As an evidence of his philanthropic bent of mind and the purely aesthetic principle underlying his aims and purposes, it need only be said that Mr. Steinert contributed to the national Smithsonian Institute at Washington one of the most valuable sections of his great collection, and this can be seen at any time.

The opening this year of the Vienna Exposition of Musical and Dramatic Art gave Mr. Steinert an opportunity to show to musical Europe the result of his incessant labor and application in his favorite direction. The collection he sent to Vienna caused the most widespread attention, and descriptions of it have filled many columns of German and of English daily papers, and of musical and other journals devoting attention to science and art.

The honors heaped upon Mr. Steinert at Vienna by the patroness of the exposition, Princess Metternich (whose picture is published in this issue of THE MUSICAL COURIER), and by the musical authorities of that musical city have been heretofore referred to. In London Mr. Steinert has been the recipient of marked attention from such authorities on the subject as Mr. A. J. Hopkins and Sir George Grove, and he has been invited to lecture on the subject of these obsolete but remarkable instruments at the Royal College of Music.

A strange feature of the situation lies in the fact, as we have said, that Mr. Steinert is an old citizen of the United States. Although born in Germany, Mr. Steinert came here when very young, and his life work has been done in this his adopted country. The instruments are drawn from all sections of the globe. No labors or expenses have ever been spared by Mr. Steinert to obtain possession of a valuable specimen, and his judgment as a connoisseur has never been at fault. The result is that in quality, in numbers and in historical value his collection is the most unique in existence.

Mr. Steinert has been in Europe about six months, and the date of his return is unknown to us. No doubt he will put on record the result of his further investigations into this subject, for he has been continuing his studies abroad with the usual avidity of a collector of rarities.

M. Steinert is the founder of the celebrated piano firm of M. Steinert & Sons Company, New Haven, Boston, Providence, Portland and Springfield. The original house was established by him many years ago at New Haven, which is his home and where he has arranged a shop in which the restoration and renovation of old instruments take place; for all of M. Steinert's old instruments are in playable condition—one of the most remarkable aspects of the collection.

Mr. Steinert has a large family—seven or eight sons alone—all in the piano business, and some of them have inherited the tastes of the senior Steinert. We believe Mr. Alexander Steinert, the head of the Boston house, has already gathered the nucleus of another collection of instruments.

**The Old Guard Band.**—The Old Guard Band has been reorganized and is now under the management of Lieut. T. A. Shaw, who has engaged Prof. J. G. Rampone as musical director. New uniforms have been adopted and the membership increased to sixty first-class musicians. The Old Guard will act as escort to the President on the occasion of the military parade next Wednesday.

**The Heinrichs.**—Mr. and Mrs. Max Heinrich will give a series of song recitals throughout the country this season. Mr. Heinrich's work is too well known to need much comment; he is a finished artist in his style and has no equals. Mrs. Heinrich, who was a Miss Anna Schubert, of Philadelphia, is, in addition to being a guitar virtuoso, a most charming Lieder singer. Her singing is eminently musical, and in the beautiful literature of Schumann, Schubert, Franz and Brahms she is a delightful artist, and allied to the native purity of her singing is a charming personality that must be encountered to be appreciated.

**About Miss Luksch.**—We are pleased to reprint what a critic published in the New York "Sun" in reference to Miss Marie G. Luksch, whose studio is at 565 Park avenue:

Miss Marie G. Luksch is a native of Austria, with whose music loving people in Vienna she was always a prime favorite. Having received a thorough musical education in the Vienna Conservatory she determined to devote her knowledge and ability to the education of others, in which branch of the art she has been eminently successful. Her system of instruction is so simple and clear that her pupils seem to grasp intuitively the knowledge she desires to impart, and in a short space of time have a complete mastery of its details. Many of them have risen to distinction upon the operatic and concert stage and have proven by their success the value of Miss Luksch's teachings. Miss Luksch has now returned from her summer vacation and received already the calls of her former pupils who are resuming their lessons again.

## Another Letter for Mr. Virgil.

*Editors Musical Courier:*

I WAS invited recently to inspect the Virgil clavier. You know I never thought anything of dumb keyboards or instruments with which piano playing is said to be imparted to pupils without the aid of musical sounds. When Mr. Virgil requested me to go and examine his "clavier" I said to myself: "Nothing good can be done unless the fingers produce a sound, and this sound is properly judged by the player and purified by daily exercises judiciously selected."

When Mr. Virgil explained to me the object of his instrument and his ideas about the motion of the fingers in playing the piano I was glad to acknowledge that he was perfectly right, and I congratulate him in having brought out in the musical world an invention that will enable teachers and pupils to save months, not to say years, which are spent in trying to make people understand that to lift up the fingers is more difficult than to move them down and press them on the keys.

It would be unnecessary for me to describe his ingenious invention, Mr. Virgil can do it himself to anybody that would be interested in it, but I can assure you that his instrument can give to anybody the proper idea of the best motions of the fingers in less than three or four days of exercises, and establish the foundation of a great execution in a manner that will never be forgotten any more by the student.

I thought of writing this letter to you because I know you are the champion of all that is good in music. You can be sure that no praise can be enough for Mr. Virgil and his very simple and useful invention.

Very truly yours,

GONZALO NUÑEZ.



GONZALO NUÑEZ.

THE VIRGIL PRACTICE CLAVIER CO.,

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## NOTICE.

THIS issue of THE MUSICAL COURIER is a combination of the current issues of October 5 and 12, and is published on Saturday, October 8, on account of the Columbian Celebration in New York.

The next regular issue of THE MUSICAL COURIER will appear on Wednesday, October 19.

## Circulating Library of Music.

ATTORNEY J. H. CHARLES SMITH, of the Public Library Board, said: "If there is one thing the American people despise it is coward. Such a person attacked me in your Saturday's paper in relation to the plan which I propose to offer in our Library Board at its next meeting, that is, to have a circulating library of music. He gets personal and says that 'the idea is nonsense' and 'too absurd to be seriously considered'; that 'a library is not for such things, and is a crank idea.' This somebody claims to be prominently connected with the College of Music. I am very sorry such an old fogey is connected with such a live institution. But perhaps he is only the janitor, for he is too much of a coward to give his name. He certainly has no sense about musical matters. I will inform him that musical circulating libraries exist in Europe, in California, in Brooklyn, in Boston, and will in Milwaukee and Chicago in their new libraries, I am informed. I have received a letter from the St. Louis librarian who informs me that the Brooklyn 'musical circulating collection is a great success.'

"The need of such a collection of books is so great that a number of musical people have discussed starting a private one, for which a certain fee was to be charged per annum. But they could not raise the money, for musicians—as a rule—are not rich, you know. This idea is not new in the world; it is new, however, in this city. In this as in some other things we are behind, and, as I feel a pride in our city, I wish to help push it forward. Our musical interests are great, and we do not provide for their needs.

"The idea of having such a collection of books originated in a conversation I had with Prof. Armin W. Doerner, of the College of Music. We both thought the idea good and that the great needs of thousands of musical people here should be supplied. The next move in the matter came in the shape of a petition from the College of Music, signed by President Peter Rudolph Neff, Profs. B. W. Foley, A. W. Doerner, Dr. N. J. Eisenheimer, A. W. Vincent, W. S. Sterling, Lino Mattioli, Grace E. Higbee, Charles P. Moulinier, John A. Broekhoven, Virgil A. Pinkley, S. C. Hayslip, S. C. Durst, Adolph Hahn, Albino Gorno, Romeo Gorno, Clara B. Groff, Wm. H. Neff, B. Guckenberger, all teachers of the College of Music. It was also signed by Miss Clara Baur, Frederic Shaler Evans, Misses Callie Grant, Nannie F. Carroll, Annie B. Muller, Iva Lenore Kennedy, Frances C. Shuford, Georgia E. Myers, Frances Moses, Laura Anderson, Stella Charles, Mr. Sheldon Proudfit, Edgar Cawley, Huga A. Sederberg, all members of the faculty of the Conservatory of Music. Also, by H. Oetjen, Theo. Baur, Theo. Baur, Jr., Geo. H. Krehbiel, the music critic, and other prominent musicians.

"This petition was sent to my office, in Wiggins Block, and I will hand it to our board next Wednesday evening, 8 o'clock. Among other things this petition says: 'We think the public interests would be subserved if your library contained a full collection of symphonies, overtures and other orchestral works, and of chamber music arranged for one and for two pianos, for four and for eight hands; also the piano editions of oratorios and operas. The Public Library could become a great factor in promoting fine music. We feel certain that a circulating library of such works would be a great success.' What does my critic, who is so prominently connected with the College of Music (?), think of this? These are all people who are expert musicians and know the wants of our musical folks. In the face of this I think he appears like a very little thing to denounce this request as 'nonsense' and 'absurd' and 'cranky.' One word more: He says I also want a piano purchased. I never said any such thing, nor have I any such idea. I said in an interview in the 'Post' that Milwaukee thinks of getting one in its new library. That is all. He should be truthful. He further says that a library is not for such purposes. I think it better, or at least as good, to spend a little money to buy standard musical works than to expend thousands of dollars for fiction, fiction, fiction. I don't think the man of literature has any more rights than the man of music."—Cincinnati "Commercial Gazette."

The Ithaca Conservatory.—The first faculty concert of this conservatory was given on the evening of September 19, at which Miss Sophie Ternow, the well-known German pianist, made a decided artistic success.

## Musical Items.

Miss Van den Hende.—At a recent concert given in Portsmouth, N. H., Miss Flavia Van den Hende, the talented young cellist, met with most flattering success. The accompanying notice is taken from the "Times" of that place:

Miss Van den Hende, the only lady pupil of the celebrated violoncellist Servais, won for herself the greatest admiration by her stage presence and by her magnificent playing on that fine instrument. This is the second season in America of this young and brilliant artist, and her ovations have been instantaneous wherever she has appeared.

Portsmouth people, usually so cold in demonstrations, were remarkably rapturous in their appreciation, and in their plaudits to her consummate skill were simply wild with delight. Each of her selections was artistically done, brilliant in technic and soulful in tone; her superb playing of the "Tarantelle" was encoraged with much spirit, to which she responded with a soothing serenade by Pierne.

Mr. Sherwood's Trip.—Wm. H. Sherwood has just returned from a most enthusiastic reception all through the West, going as far as San Francisco. Mr. Sherwood played in great form. At Salt Lake City a large reception was given him at the University Club, and his concert there was highly artistic and successful. Mr. Sherwood played the Mason & Hamlin piano, which he took with him.

Callers.—Mr. Frank Van der Stucken, the conductor; Wm. J. Henderson, of the "Times"; Prof. E. M. Bowman, Mr. Theo. Bohlman, of Cincinnati; Miss Flavia Von den Hende, the cellist; Mrs. and Mr. Max Heinrich, Paul and Johannes Miersch, Henry Holden Huss, the composer; Albert G. Thies, the popular tenor; Joseph Raff, brother of the famous composer; Henry Rowe Shelley, Henry G. Eichheim, of the Boston Symphony Orchestra, and Siegmund Deutsch, the violinist.

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## Urtheile der Presse.

Berliner Fremdenblatt. Dritter Vortrags-Abend der Freien musikalischen Vereinigung zu Berlin, 30. April 1891.—Von den Liedern sei Hedwig Rosenfeld's "Ein kleines Lied" seiner gemüthvollen Einfachheit wegen besonders erwähnt.

Der Reichsbote. Fünfter Vortrags-Abend der Freien musikalischen Vereinigung, 9. Juni 1892.—In ähnlicher Weise höchst fesselnd durch die meisterhaften Ausführungen seitens des Herrn Philipp Roth wirkten drei Einzelstücke für Violoncello, Melodie von Josef Gauby, Canzonetta von Victor Herbert und ganz besonders ein spanischer Tanz von W. Freudenberg.

Der Klavier-Lehrer.—. Von Novitäten brachte er eine Reihe instrumentaler und vokaler Werke von W. Freudenberg, Chorgesänge, Sologesänge, einen spanischen Tanz für Violoncello und Klavier, dessen lebhafter Rhythmus eine zündende Wirkung hervorrief.

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MUSIC IN SCHOOLS.—On June 1, 1892, has been issued No. 1 of THE SCHOOL MUSIC REVIEW, a monthly periodical devoted to the interests of music in schools. A specimen copy will be sent free to teachers on application. Price, 5 cents. Annual subscription, including postage, 50 cents.

MOFFAT, ALFRED.—Novello's School Songs. Six easy songs by Alfred Moffat. Books 1—6 inclusive, with both tonic sol-fa and old notation. Nos. 1 and 2, one-part songs; 3, 4 and 5, two-part songs. These books include a number of very charming songs set to music of gradually increasing difficulty, especially adapted for use in connection with the musical training of children in schools (public and private). The words are pure and refined, the music attractive and instructive. The whole series is of distinct educational value and is warmly recommended to teachers and parents, who desire the best adjuncts in musical education.

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## 84 Pages AND Supplement.

WE would not be surprised to see another piano and organ establishment opened in Baltimore with several important lines of goods. The locality will probably be North Charles street.

M. WILLIAM STEINWAY is expected back from Europe to-day or to-morrow. He is said to be in excellent health, the European visit having proved eminently successful in more than one respect.

MASON & HAMLIN, of Boston, have taken the representation of the Wissner piano. The Wissner is an instrument that can be a most profitable investment for any firm that understands how to push the retail trade. It is rather difficult in these days to push the retail trade with one make of piano only, and active firms are beginning to recognize this more and more every day.

THE day of MUSICAL COURIER journalism is past.—Brother Thoms' "Artistic Journal of America."

THE Steinway piano is again in the hands of the D. O. Calder house at Salt Lake City, Utah. For a short time it was controlled in that section by the branch house of the F. E. Warren Mercantile Company.

PARTICULAR stress must be laid upon the story of the rapid rise of F. Muehlfeld & Co., the piano manufacturers of this city. Their success has been phenomenal and they are among the young firms who are sure winners.

WHEN the new Steinway styles get into the market (and they are being shipped in large quantities already) the trade and profession will see some remarkable art work in the line of piano cases. Some of the styles are marvels of beauty.

THE Murphy Varnish Company, of Newark, N. J., are conducting an establishment which should be visited by every piano manufacturer who believes in furthering the future development of his business. There is so much to be learned about varnish, varnish systems, varnish as an element in civilization and in the piano business, of course, that a journey to the Murphy factory will repay itself.

MESSRS. BLACK & KEFFER, of 511 and 513 East 137th street, have extensive displays through their agents, Messrs. H. P. Ecker & Co., of Pittsburgh, at the Pittsburgh Exposition and at the Tri-State Fair, at Evansville, through their agents there, Messrs. Reiss & Bickering. The Black & Keffer piano took the first prize when exhibited by Messrs. Reiss & Bickering last year. A cordial invitation to visit the factory at the above address is extended to visiting dealers.

PROBABLY no other one instrument in use in the Seidl orchestra attracts so much individual attention as the Lyon & Healy harp used by Mr. John Cheshire. He is famous as a master of the instrument, and the enormous tone which he is able to produce from the Lyon & Healy pattern is a matter of wonder to even the most careless listener, whose ear is at once astonished and delighted by the beauty and volume possible in an instrument which he has been for years accustomed to hear play a small, wiry, tinkling part.

THERE is in Philadelphia a maker of pianos whose chief claim to distinction, aside from his belligerent nature, is that his instruments are strung with alleged golden wires. Business must have been either very brisk or particularly dull with him of late, because it has leaked out that a certain firm in New York have been recently making instruments for him, and it is asserted that a certain dealer in the City of Brotherly Love has on exhibition an upright in which the queer combination is to be found of the golden string company's name on the fall board with the name of the real makers cast in the plate.

IT is gratifying to observe the great energy infused into the business of Chickering & Sons under its present management. Advertising itself is an evidence of commercial energy, but when advertising is not only pointed and indicative of a definite aim, but also artistic and refined, it becomes conclusive evidence that those behind it have settled and well defined theories and purposes which they propose to work out and which they believe can be attained partly through intelligent advertising. There can be no doubt in the minds of thinking people that Chickering & Sons are operating on well defined lines. That story is told by their advertising.

FOLLOWING the precepts of his competitor, Bechstein, who has just completed a Bechstein music hall in Berlin, Julius Blüthner, the Leipsic piano manufacturer, announces that he will build a Blüthner music hall in Berlin. After a while the German piano manufacturers will understand how to appreciate the great value of the American system.

THE reorganization of the piano firm of Rud. Ibach Sohn, Barmen, Germany, due to the death of the proprietor, as announced in these columns some time ago, involves no change of name. The widow, Mrs. Hulda Ibach, and children are the heirs of the business, and Mrs. Hulda Ibach will sign for the firm. She is also the guardian of the four children, Rudolph, Max, Hans and Elsa.

SOMETHING absolutely unprecedented, this enormous business of the Chicago Cottage Organ Company, of Chicago, a business such as would have been attributed to an Arabian Night imagination had it been predicted only a decade ago. What are these Chicago men going to do, anyhow? And what are these Eastern and New York piano and organ men going to do who are actually dead to the prevailing conditions?

SOME very beautiful grand pianos are just under completion at the Gildemeester & Kroeger factory. The veneers used on the cases are rare specimens of quartered English oak and San Domingo mahogany. We venture to declare that no handsomer woods have ever been used in piano construction. Such instruments as these are examples of art, and are more than mere mechanical entities. To the eye they are a delight; to the ear they are the embodiment of what is exquisite and satisfying in tone production.

AMONG the first to recognize the merits of the Phelps harmony attachment were Messrs. Newby & Evans, who at once perceived the remarkable advantages of the same. This firm of Newby & Evans was always quick to perceive the trend of taste and fashion in the piano line, and in consequence their uprights were always a little in advance of the average output in design and general make-up. Trade rapidly rolled around the house already in the days of its youth, until now Newby & Evans can be numbered among those piano manufacturers whose instruments are staple in the trade. The name sells them. The name constitutes the guarantee.

WE desire to state that, despite the extensive discussion on the matter of the judges of musical instruments at the Columbian Exposition, the editors of THE MUSICAL COURIER feel it incumbent upon them to declare that they cannot in justice to their own interests act in such capacity. It has been our principle since the commencement of THE MUSICAL COURIER to maintain an active independence in all matters pertaining to the merits of instruments that we are called upon to pass judgment on. It will therefore be apparent that conditions calculated to embarrass us might arise if awards were granted exhibits of which we could not conscientiously approve, and we cannot, as before stated, place ourselves in a position where professional courtesy would render it obnoxious to us to comment upon the opinions of others. Again, the amount of time necessary to devote to the exposition to qualify us as judges in any particular department makes the assumption of any such function entirely beyond the realm of possibility. It would be manifestly unfair to our trade readers if we should spend so many hours in the official positions of judges at the fair that we should be obliged to neglect, even in the slightest degree, our obligations to the public to furnish them with the current news from New York, Pittsburg, Boston, Quimboro, Chicago and other music trade centres.

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10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave.

**ROBT. M. WEBB.  
CLOTH, FELT <sup>AND</sup>  
PUNCHINGS.**

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

**WOODWARD & BROWN PIANO CO.**

MANUFACTURES  
HIGH  
GRADE  
PIANOS.

**BOSTON, MASS.**

## SPECIAL.

THE piano and organ and general musical instrument trade of the United States should feel proud that in their interests a paper such as the present issue of THE MUSICAL COURIER can be published. It is an evidence, a living proof of the prosperity and growth of an industry which from small beginnings has increased until it to-day assumes a position of importance in the commercial life of the country. We are assured by the liberal patronage that the paper is receiving—best evidenced by its appearance in its present form—that the efforts of its makers are appreciated by the large and constantly increasing number of its readers, and we leave the journal you have now in hand to speak for itself—to win your favor, approbation and applause upon its manifest merits.

There is included in this edition a supplement giving interior and exterior views of the home of THE MUSICAL COURIER which will be of interest to the public, who have become so accustomed to the paper itself that any introduction into its internal make-up brings them but into closer connection with an old friend and companion.

Like the paper, the pictures of the offices in which it is prepared will give some idea of the scope and extent of the enterprise and impress those in other cities whom we have not had the pleasure of a personal visit from with something of the conditions under which THE MUSICAL COURIER is prepared for their perusal.

### FALL TRADE.

IN any serious consideration of the present condition and the prospects for the immediate future of the piano trade one must depart from the customary habit of looking at the state of affairs in a given district. In computations of the volume of business now being done one must embrace the manufacturing enterprises of the entire country, since the piano business has ceased to be localized and has extended to fields heretofore unconsidered. Thus one needs now to include Chicago with New York, Boston and Baltimore, and to take notice of the rapidly growing number of smaller factories springing up in the Western and Central States.

It is true that in some particular grades of pianos many of the Eastern manufacturers have found that their business has not increased in the ratio that they might expect from the success of previous years, but that the demand for such instruments exists is best shown by the increase in these same grades at other points.

The number of pianos made in the United States in the year 1892 will probably exceed the number made in 1891 by several thousands, and if it becomes necessary to accommodate ourselves to the new condition of things, it is nevertheless true that the business treated as an industry is in a prosperous condition.

That there is no particular boom in pianos is to be regretted only by those who look for success in an unnatural condition of trade, no matter from what source it may arise. Business men who calmly survey the situation see in the year of 1892 an epoch marking era that will long be remembered, and they see in it the possibilities of greater things in years to come.

It must not be understood that the Eastern makers have severely fallen off in the face of Western competition, but it must be understood that in a comprehen-

sive view of the situation elements hitherto absent have become prominent factors. It will be a matter probably of a decade before the piano industry will have become so widely dispersed over the country that we may treat of it as a national rather than a sectional trade; but it is gratifying to conclude that however much diversified it has become the total output for 1892 will exceed that of any previous year.

### PHELPS' ATTACHMENT.

THE MUSICAL COURIER proposes to place itself unequivocally on record as an indorser of all the claims made by Mr. J. H. Phelps, of Sharon, Wis., in favor of his patent harmony attachment as described on a special page on this issue of the paper. We propose to make it absolutely clear that in our opinion this patented improvement is one of those valuable advances in piano building that add vastly to the capacity and the capabilities of the instrument; that broaden its scope as a musical instrument and give new and novel opportunities for improved and purer tone effects.

Mr. Phelps has pushed the piano ahead and made a greater instrument of it. He has killed off the interfering overtones and annoying so-called sympathetic vibrations of the open strings, as they must be open when the forte pedal is used in pianos not provided with his attachment.

With all due respect to the outline drawing sent us by Mr. Phelps for insertion in his advertisement, in order better to explain the operating process of the invention, it gives no adequate idea of the great performance an accomplished pianist can give with the aid of this automatic let-off. A careful reading of Mr. Phelps' statement offers an excellent explanation of the work of his patent. The discords produced by the ordinary forte pedals are actually silenced without the necessity of raising the pedal (that is, the pedal of the attachment, which pedal is used in place of the ordinary forte pedal). In short, there is at last such a thing as perfect damping, damping of all those notes not needed and which are supposed to be damped, but which are usually not damped at all.

But all technical description is in vain in the face of the actual experience of pianists, who can test the attachment on any of the six different makes of pianos mentioned in the advertisement. To all and everyone who plays the piano, who is interested in piano playing or piano making, we merely offer the kind advice of taking a good look at this thing and testing it.

The simplicity of construction will astonish, but the piano and tonal effects will astound you. As a sostenuto pedal, if such is desired, the Phelps harmony attachment is a gratuitous gift. But it is great chiefly for the functions it performs in its own sphere.

Before long every piano manufacturer will be tempted to attach it to his instruments, and right here let us say that the finer the nice distinctions of a scale are, the more remarkable will be the effect of Phelps' improvement. That is to say, the finer the piano, the finer the results of the application of the patent.

SOME men have the gift of expression. Adam was one. Others again have the happy faculty of adapting the sayings of the classics to the conditions of their times and their purposes. Heppe & Son, of Philadelphia, belong to this class. We read somewhere the following, an emanation of the Heppes:

"Wilt thou have music? Hark! Apollo plays and twenty caged nightingales do sing."—"Taming of the Shrew."

Like the playing of Apollo, the Steck piano recalls the melodies of the nightingales. Its inherent sweetness resembles a gift of divinity rather than a human product. Such a result proves perfection of construction.

This is the presentation of an analogy, and there is nothing in advertising that is so effective outside of an artistic typographical display, without which even the best advertisement would lose its effect, than analogy or a simile. It permits considerable extravagance of expression and yet it does not thereby imperil itself. The Heppes have been doing a great deal of that kind of advertising of late.

Talking about Steck reminds us that Geo. N. Grass, the young man who is putting in some of the best strokes for the Steck piano, was recently through New York State and put in about 20 days among

prominent dealers. He tells us that the fall trade in this section will be the best we have had in years past and that every dealer feels encouraged and hopeful.

NOTABLE sale has just been effected by Mr. John Summers, of the Emerson Piano Company. He succeeded, in the face of active opposition, in placing a parlor grand Emerson piano in the drawing room of the Commercial Travelers' Club, in West Thirty-first street. This association has a membership of several hundred and the value of the advertisement to be derived from the presence of an Emerson grand in this cosmopolitan assembly will be of great advantage to the company.

Mr. Summers arranged for a special imprint to be placed upon the name board of the instrument, which reads—"Made for the Commercial Travelers' Club, New York."

The partners of the firm of the Emerson Piano Company are all honorary members of the Commercial Travelers' Club, elected by the board of governors.

A GREAT factory structure is in course of erection on East Twenty-third street, near Second avenue, a building which is attracting the constant attention of those who are brought to that neighborhood, rapidly becoming one of those local industrial centres the development of which sends the price of real estate far up in the scale. The building is nearing completion. It is the new and extensive factory addition of Kranich & Bach, and its architectural character is far ahead of the usual buildings erected for manufacturing purposes.

When this new addition, which in the form of an L runs through to Second avenue, is completed the piano factory of Kranich & Bach will be among the great plants of the city. The demand for Kranich & Bach pianos has grown to such an extent that it requires a great factory to supply it. Is this not in itself a tribute to the piano?

THERE is a prospect of a new piano manufacturing concern in the State of Virginia that will turn out a piano of good quality in considerable numbers. Plans are about being perfected and it will probably not be many weeks now before another shop will have to be added to the rapidly increasing list of piano factories.

Just how long it will be before some distinctly Southern piano will be made is a matter worthy of consideration at this juncture. The time has come when it is possible to make an instrument sufficiently good for practical commercial purposes in almost any part of the country, and in this great land of ours almost every distinct geographical division possesses one or more physical advantages peculiar to itself.

But a few years ago Chicago was in its infancy as a piano producing town; but a few years ago the factories in small places could be counted on one's two hands, but in this Columbian year we find piano makers dotted all over the country—and some of them are becoming mighty healthy, prosperous, productive institutions. With the great growth of the South, with its rapid accumulation of wealth and its practically unlimited natural possibilities and its fully awakened tendency to enter the manufacturing field in every branch, it would not be surprising if we should see piano plants crop up 'way below the Mason and Dixon line.

We have seen that to a large degree the Westerners have proved clannish to the extent of decided preference to home made goods, and it is fairly conceded that the Southerners are even more inclined to encourage their own industries. Why not then a good big factory in some Southern town to supply the enormous trade of that section? Texas alone would consume an enormous amount of locally made goods, and an enterprising city, say like Birmingham, Ala., would afford facilities for piano making at least equal to many of our Northern places.

Truly the whole aspect of piano manufacturing in America is undergoing a change that would astonish the old timers of New York and Boston, could they but be resuscitated, with their old idea that in those cities alone was it possible to make musical instruments.

And the Pacific Coast and the great far Northwest are still virgin soil in our producing lines.

# SKIPPED AGAIN.

## Gustavus Baylies, Jr.,

### FORGER AND GAMBLER, LEAVES COLUMBUS.

#### Where Next?

THE Columbus, Ohio, "Dispatch" of October 3 gives a graphic description of the latest escapades of the swindler Gustavus Baylies, Jr., against whom warnings have at times been published in THE MUSICAL COURIER. Had these timely warnings been noticed the firms who now lose money would have not only saved these losses, but would have prevented the scamp from swindling others. It may be taken for granted by this time that when this paper issues a warning against anyone the grounds and reasons are matured and well taken.

The account of Baylies' marital relations at Columbus must be curious reading to Mrs. Baylies at 64 Skillman avenue, Brooklyn, E. D. We believe since Baylies' sudden departure from this State the lady has resumed her maiden name, which was Edith M. Brownell. The Police Department of Columbus might also get important information about the scamp from Daniel F. G. Thompson, Wall street, this city, former receiver of the Baus Company; from Rodman & Cogswell, attorneys, this city, and from Augustus Bans, 555 West Thirty-third street, this city.

Bigamy can no doubt be charged and proved against Baylies; also theft and forgery in Brooklyn. The Columbus story is not surprising, but it is surprising to find that such a character as Baylies could ever have secured a footing again.

The creditors of Gustavus Baylies, well known in the musical circles of Columbus, were searching for him in vain to-day, and not being able to find him were doing what they could to get even on sundry accounts and fraudulent checks by means of attachment proceedings and other methods. Baylies was a high roller, from all accounts, a member of the firm of Baylies & Co., Mr. Benjamin E. Vance being the company. They were agents of the piano of the Kimball Company, of Chicago, at 110 South High street. Developments to-day show that Baylies has gone to more congenial climes, but whether to parts unknown further revelations will have to tell. But certain it is that he will have considerable trouble explaining some very crooked transactions, should he ever return—some that would give him a great deal of trouble.

Last week Mr. Vance, of the company, was out of the city on business, and when he came home Saturday afternoon he visited the store at 110 South High street, and found that the mail had not been touched for several days, and was informed by the lady stenographer that Baylies had not been in the store since Thursday. He had been seen on the street Friday and in a saloon in the evening. Mr. Vance went at once to the Court House and found that several chattel mortgages had been filed by Mr. Baylies, two on his furniture and household goods for \$110 each in favor of J. J. Beard, and \$118 on a horse and buggy belonging to the firm in favor of the same party. The same day Baylies sold this mortgaged horse and buggy to Weber & Putnam, which is an offense against the laws of Ohio.

When confronted by these facts Mr. Vance became suspicious, and at once telegraphed to the W. W. Kimball Company, who sent their traveling agent, Mr. V. H. Daniels, of Toledo, who arrived to-day, to take charge of their interests in the business.

When seen to-day Mr. Vance was much worried over the condition of affairs left by his absent partner, and with Mr. Daniels was overhauling accounts to see what was left. Mr. Vance stated that he had no doubt that Baylies had skipped. They were the agents of the Kimball Company, of Chicago, and sold pianos and organs consigned to them by the Chicago firm on commission. They did a large business, which was principally transacted by Baylies, who signed all checks and received all moneys due the firm. Mr. Vance was to receive a half of all profits, but claims he did not do so, although he is unable to state to what

extent he is in the hole. "He has got me in a bad fix right and left," declared Mr. Vance, "but the Kimball Company want me to continue the business. If I had attended to the business it would have been all right, but I trusted too much to Baylies. He pocketed the profits, as well as collections, &c. I did my part all right."

Mr. Daniels, the special agent of the W. W. Kimball Company, was asked what he had found out about Baylies' transactions. He was disposed to take a more philosophical view of affairs. He was not certain that Baylies had skipped, but admitted that some of his transactions were very shady. Baylies had gone away suddenly once before and returned after a week's absence, but there were no crooked transactions to face him at that time. Mr. Daniels did not think the firm would lose much by Baylies. A stock valued at \$3,000 or \$4,000 has been carried right along and monthly statements are required of the stock on hand and the sales made. He thought their loss would be less than \$1,000 by Baylies, but did not know how much. He would have to see different parties around town and could tell better to-morrow. Baylies had one or two instruments from another Chicago firm, the Rice-Macy Piano Company. In Mr. Daniels' opinion it was a case of wanting to be crooked, as Baylies was making money in the piano business right along. From what he could learn it was a question of wine, women and gambling. He does not think that Baylies sent any of the forged paper to his firm, as their business was done on their system and was testified to by an attorney. Mr. Daniels has taken charge of the goods for the firm.

That the missing man was a high roller and made other people foot the bills, unwittingly of course, there is no doubt, and he could roll with the highest. It is related that he gambled a great deal and spent much time in the company of women of loose character, although he had a wife of most excellent character, to whom he had only been married about two years. It is stated that a week ago he not only had the proprietress of a house at an East End saloon, but sent in carriages for the rest of the household, and they had a high old time, smoking cigarettes and drinking wine. Of course all of this costs money and a few of the schemes devised by the high roller to pay the bills show what a slick schemer he was. Several have already developed and will make interesting reading.

A week ago to-day Mr. John R. Elrick, a grocery dealer at the corner of Lexington avenue and Long street, received a notice from the bank of Brooks, Butler & Co. that a note for \$286 and some cents, signed by him, would be due on October 6. Mr. Elrick was much surprised and called the bank up by telephone for an explanation. He was told that the note was in favor of Gustavus Baylies and at once pronounced it a forgery. He went to the bank immediately and was shown the note, which he declared was a forgery, although the name was a good imitation of his signature. Mr. Elrick and Mr. Brooks, of the bank, drove to Baylies' place of business. They called him to the buggy and faced him with the note. Baylies acknowledged that the note was a forgery and said that he had drawn it up to raise some money to bridge over a financial difficulty, as he was being pushed pretty hard. He had intended to take it up before due, but the bank served the notice on Mr. Elrick before Baylies expected them to. Mr. Brooks told Baylies that he would give him just one hour to raise the money and take up the note. If he did not, prosecution would follow. The money was paid in the hour's time and the case dropped. Mr. Elrick wanted to prosecute and consulted an attorney, but was advised to allow the matter to drop, on account of Baylies' family. Baylies had traded with the grocery about a year and became familiar with Mr. Elrick's signature from statements of accounts sent to him. The family always paid their bills, Mrs. Baylies doing the buying for the family, but there is about \$25 due for groceries that Mr. Elrick does not expect to get.

A visit to the home of Mr. and Mrs. Baylies, at 229 Jefferson avenue, was made by a "Dispatch" reporter this morning. He found that the house was deserted, so far as human beings were concerned, and the front porch was strewn with newspapers. Inquiry developed that last Friday afternoon six trunks, two large valises and a large basket were shipped from the house. Friday night Mrs. Baylies stated that her husband had gone to Chicago, but he did not leave the city until early Saturday morning, as Mr. Elrick, the grocer, was on the street car about 5 o'clock Saturday morning when Baylies was en route down town. Baylies was so busy with a newspaper that he did not speak with Mr. Elrick. Saturday morning Mrs. Baylies, with her two visiting sisters, left the house with several valises and said they were going to the home of Mrs. Baylies' father in Ironton. This was the last seen of any of the family in Columbus, so far as learned. All the furniture was left in the house, but as this is heavily mortgaged the creditors cannot secure any satisfaction there.

While the reporter was at the Baylies residence a member of the firm of Faulhaber & Ridener arrived at the number and began looking for the occupants. When informed that the family had skipped he said he had a bill

against Baylies for \$46. The man traded at the store and always paid his bills. Last Thursday he came into the store to pay the balance on his account, amounting to \$16. He presented a check for \$25 and was given the difference between the amount due and the check. They also sold him a pair of gloves valued at \$2. Friday he again came into the store and asked if they would cash a check for \$25, as he wanted to go to Dayton. They did so, but this morning when the checks were returned by the Merchants and Manufacturers' Bank as no good they discovered their loss and sent to the house to secure the \$46, with the result stated. They would like to find Baylies, and if they could locate him would have him brought back.

Mr. Louis H. Smith, of Smith's European Hotel, was another of Baylies' victims, but he got in his work by attachment proceedings this morning that will even up accounts. Last Friday evening Baylies asked Mr. Smith to cash a check for \$15. As he had cashed checks for Baylies before and they were all right, Mr. Smith sent him to the desk, where Mr. Wikoff, the bookkeeper, gave him the money. Saturday afternoon the check was returned by the bank, and this morning Mr. Smith swore out an attachment from Magistrate Fritchey's court and the desks and typewriter at the store of Baylies & Co. were attached by Constable Will, but it has since developed that the typewriter belongs to A. H. Smythe & Co.

Baylies came to Columbus about two years ago and worked on a salary for Theo. Wolfram & Co., W. H. Grubs & Co., and Hockett Brothers & Puntenney, in turn, as agent. He was about thirty-two years of age and married an estimable young lady, whose maiden name was Minnie Beck, about two years ago at Dayton. Her father was a postal clerk between Dayton and Ironton. Baylies was organist for the Broad Street Presbyterian Church in this city for over a year, resigning about two weeks ago.

#### ANNOUNCEMENT.

THE piano heretofore sold as "Geo. W. Lyon" will hereafter bear the name of the makers, and will be marked on the fall board "Marshall & Wendell—Albany—Geo. W. Lyon Patents."

This is as it should be, and we are pleased to state the fact, as it indicates a tendency to aid THE MUSICAL COURIER in its work of reform.

#### GOVERNOR FULLER.

LEVI K. FULLER, of the Estey Company, of Brattleboro, Vt., has been distinguished as the recipient of the greatest political honor ever bestowed upon a member of the music trades, and in this event the honor is shared by the whole trade, who feel proud and delighted that one of their craft and of their kind has been made by the suffrages of the people a Governor of one of the States of these United States.

We are pleased to acknowledge a communication from the Governor, in which he informs us that the Piano Manufacturers' Association of New York, through its secretary, sent him a letter of congratulation and that many members of the trade have individually expressed their gratification at the honor bestowed upon Mr. Fuller.

The inauguration on Thursday at Montpelier was attended by thousands of people and passed off with unusual éclat, indicating the beginning of one of the most popular administrations the State of Vermont has ever had.

—I. S. Farmer, of Braddock, died September 30, at Newark, Ohio, aged 35 years. He was a music dealer both in Braddock and McKeesport, Pa. He, with his wife, went on a visit to Newark and shortly after he contracted fever, which resulted in his death.

#### TO THE TRADE:

## E. R. SCHMIDT & CO.

MANUFACTURERS AND EXPORTERS OF

**Musical Instruments, Strings, &c.,**

**MARKNEUKIRCHEN, SAXONY,**

Beg to announce the appointment of

**MR. WM. FRIEDRICH**

as their representative for the United States. Samples of our goods are exhibited at the wareroom of

**Messrs. JOHN FRIEDRICH & BRO., Cooper Institute, New York.**

—All communications should hereafter be directed to our

**NEW YORK OFFICE, 16 Cooper Institute.**

No orders solicited except from regular dealers.

## NOTICE.

THIS issue of THE MUSICAL COURIER is a combination of the current issues of October 5 and 12, and is published on Saturday, October 8, on account of the Columbian Celebration in New York.

The next regular issue of THE MUSICAL COURIER will appear on Wednesday, October 19.

## SOHMER.

THE Sohmer wholesale trade this year is the greatest the firm has ever booked. The Sohmer retail trade holds its own at all times, the name Sohmer being one of the most popular in the whole category of the piano trade.

The Sohmer employees have just organized a sick benefit association, and over 400 have already enrolled their names.

## WHO HAS THE BACKBONE?

IN the great majority of piano and organ factories active work is now in progress on the instruments that are proposed for exhibition at the world's fair. We have seen a considerable number of these pianos and organs in the preparatory stage, more or less advanced, and we are prepared to say that most of them are specimens of rare beauty in design and novelty of construction—that is to say, in the case or cabinet work, for it appears that there is a unanimity of purpose to make the piano and organ case work unexampled in its splendor, for the avowed object of attracting attention at the exposition.

There can be no doubt that much of the intelligence and technical skill in the modern piano and organ are devoted to the case work, due to the advanced taste of the nation in the adornment of the interior of homes and the opulence of the household. Pianos especially, are now made in many factories in accordance with special designs of the drawing rooms or music halls in which they are placed.

This accounts also for the variety of natural woods now adopted for piano case work and also organ case work. A rapid résumé of these woods includes walnut, burl and Circassian walnut, mahogany, white mahogany, satinwood, rosewood (some factories still using considerable quantities of the latter), birch, cedar, cherry, oak, maple, coromandel, ash and even whitewood. It is necessary for large establishments to carry varieties of woods as well as diversified styles of instruments to satisfy the taste of the day.

It is therefore granted that the case and cabinet work of pianos and organs is a dominant feature of the industry and must not be subordinated to the purely musical phase. And yet pianos and organs are not supposed to be anything but musical instruments in the general acceptation of the terms. They are placed in the special category of such instruments, and their case work would not become a measure in estimating their musical worth upon examining and testing them. They could be successfully tested in dark rooms where their cases could not be seen. In fact, they are not supposed (until now) to be made for the purpose of pleasing the optical sense, but the aural sense. We know of celebrated instances where pianos were covered up at a test, so that the judges

were unable to discover, from the character of the case design, who the makers were.

There is no doubt considerable justification for the particular stress and effort now applied in the manufacture of pianos and organs for exhibition at Chicago but, after all, the question arises: Are these special instruments the proper representative productions of their respective factories, and if not, in how far do they reflect the general standing of their makers?

A case in point calls particular attention to this anomalous condition. A Chicago maker, who is producing one of the lowest grade pianos, is already boasting of the fact that his house is having an upright case in construction which will cost more than \$1,000—the case alone. In this case will be placed the parts which in their combined effect are supposed to make what is called a piano; but will this combination represent the \$125 upright piano turned out every day from the factory which on this occasion and for this particular purpose will put before the public a product representing the firm that costs over \$1,125? For there is no doubt that the manufacturer we referred to tells the truth; the case he is to exhibit will actually cost over \$1,000 to produce.

The same rule applies to makers of high grade pianos. Piano cases are now in course of construction among all makers of grands which will cost from \$1,000 to \$3,000 each—case work alone. But these cases are not to be found in the catalogues of their makers. In fact, in some instances outside aid is summoned in making these artistic cases. This being so, how can these pianos represent their makers or their average product. They represent what can be made by these respective firms and not what is made by them in the regular course of their business. If a maker of a \$125 piano can put it into a \$1,000 case the maker of a \$600 piano cannot object, particularly when he himself puts his piano into a \$2,000 case. But are these representative pianos? Suppose the case of the \$125 piano proves to be more artistic in design and appearance than the \$2,000 case with its \$600 piano? This is not only possible, but probable. What then becomes of the higher priced piano? The judges and the general public are not acquainted with grades and distinctions of pianos. They judge the article as it appears; they, the judges, have no right to go behind the returns.

In view of this THE MUSICAL COURIER offers a suggestion that might appeal to some of the makers of pianos and organs who intend to exhibit, for there is a number of manufacturers who will not exhibit at Chicago. Why not exhibit the best pianos taken right out of the regular stock and to be found in the catalogue? Who will do this, and show the pluck necessary to take the chances connected with such a demonstration?

Who has the backbone?

The firm that would do this would gain a remarkable advertising prestige. Who has the backbone?

"FOR 36 years I have been renting pianos in New York city," said an uptown dealer a few days ago, "and in all that time I have carried no insurance, yet have lost but about \$200, which was spent on repairs. If you will run over the fire records for years back you will find that comparatively very few dwelling houses are totally destroyed, and that very few pianos are consumed by the flames. The greatest protection the dealer has is the insurance patrol. These men rush in at a fire and invariably cover a piano with tarpaulins the first thing. It is generally the most valuable article in the house and receives their immediate attention, so that even when great damage is done by water the piano escapes. I have talked with other dealers on the subject and am sure

that of the thousands and thousands of pianos that are now rented out in New York not one-tenth are insured."

MORE indications at hand point to the dissatisfaction of many of the firms who proposed to exhibit at the Chicago exposition, on account of the restrictions imposed. We notice the following in the Minneapolis "Journal":

The Century Piano Company made an application for space to set up an exhibit of pianos in process of manufacture. The firm was informed that it would be allowed to exhibit three pianos, one of each grade, but that they could not be operated or constructed in the exposition. The Century people will therefore keep out entirely.

This is a more definite condition than any heard of up to date. There is no doubt that a considerable number of piano manufacturers will refrain from exhibiting.

SO far as can be definitely ascertained at the time of this writing it has been determined by those in charge of the musical exhibits of the Columbian Exposition to prohibit playing upon the pianos and organs displayed. In order that this rule may be strictly adhered to it is intended that the instruments should be muted, so as to make it impossible to operate them.

Some manufacturers who have been made aware of this condition of things maintain that the exposition will become but an exposition of cabinet work, but this will not be, strictly speaking, the case. The efforts of those in charge have been from the outset placed against the customary wareroom display of instruments, the idea being to limit the showing to a representation of improvements, patents and new designs rather than to make of the display a great conglomerate collection of all styles of pianos and organs without regard to any special features. This they have been almost forced to do by the small limit of space allotted for musical instruments.

It is understood that those pianos and organs that will be entered for competition will at an appropriate time be moved to a separate room, where the judges may apply their tests away from the noise and turmoil of the great building.

Be it understood that no official notice of these regulations or restrictions has yet been given out and that it is still possible that the objections raised against them by probable exhibitors will cause their withdrawal. It has been promised that full information to would-be exhibitors will be issued within a few days, but the promise has now been so often made that it bears no weight with those who have waited for many months. As soon as the full plans can be obtained THE MUSICAL COURIER will publish and comment upon them. In the meantime it will be well for piano and organ manufacturers to consider well the advisability of exhibiting muted instruments of a limited number, not for competition. These are the three conditions so far as the scheme has developed.

In an interview in the "Evening Post" last week Mr. Geo. Steinway, of Steinway & Sons, is quoted as saying:

We have telegraphed some half dozen times to our representatives in Chicago, but apparently they are unable to do anything. Although we feel fairly confident of receiving proper space we cannot make any of our desired preparations till we have had definite official information. This inconveniences us considerably. It takes at least nine months to finish a grand piano, and it takes much more time to manufacture any special fanciful instrument. As it looks now we do not think that we will have time enough to prepare anything out of the common run for the exhibition. I think it would be a good thing if the "Evening Post" would make some protest in a tangible form and have it signed by all the dissatisfied merchants and manufacturers. That might stir them up in Chicago.

P. J. GILDEMEESTER, FOR MANY YEARS MANAGING PARTNER OF MESSRS. CHICKERING & SONS.

# Gildemeester & Kroeger

HENRY KROEGER, FOR TWENTY YEARS SUPERINTENDENT OF FACTORIES OF MESSRS. STEINWAY & SONS.

Second Avenue and Twenty-first Street, New York.

## PIANO MATERIALS.

### Some of Robert M. Webb's Specialties.

ON another page will be found the advertisement of Robert M. Webb, for some years familiar to the trade as a dealer in and manufacturer of felts, cloths and punchings, and later better known as the patentee and maker of paper piano covers. Probably every piano maker in the country knows of Mr. Webb best through these special lines which he has been selling them, and so well has he established himself in these particular branches of the piano supply business that it is a matter of interest to note the expansion of his operations to embrace a larger field.

It is well for all who are on the lookout for the smaller items in his catalogue to be again reminded that he alone is the maker of paper piano covers for factory and wareroom use, and that he has introduced recently a waterproof cover that is of special value in packing. It should be also borne in mind that he alone can cut up cloths and felts in any desired width by his own machinery, and that his punchings are still made with the neatness and accuracy that made them popular long ago. The latest departure in Webb's business is the acquirement by him of the sole selling agency of the piano wire manufactured by Messrs. Cooper, Hewitt & Co. This wire has been but a few months on the market, but so carefully were the plans for its production made that already it ranks with the best imported article with all who have tested it.

It is not an easy matter to introduce a wire in competition with those already in use, but the very fact that the Cooper, Hewitt & Co. wire bears the stamp of so well known concern is sufficient guarantee of its excellence. This new venture of Webb's is already

an assured success and the placing of the sale of the wire in his hands is another assurance that Cooper, Hewitt & Co. are in earnest in their endeavors to put before the piano trade a string that shall prove unequalled.

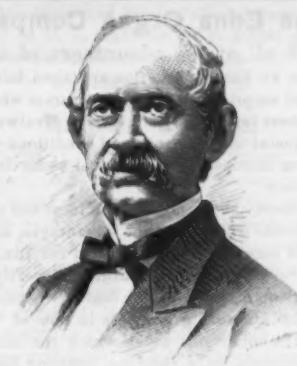
Besides the wire business in which Webb has recently engaged he has now embraced the entire line of piano hardware, taking in every detail of the business. All makers who have dealt with him in years gone by in the articles which he then offered know what considerable advantages he was able to offer them in price and quality, and all such and the general trade will welcome the information that he is now in a position to supply them with everything in the piano line under the same advantageous conditions that have heretofore marked his operations.

### Kops Brothers.

THE opening of a branch house of Kops Brothers, of Grand Forks, N. D., at Fargo, N. D., was announced in these columns a few weeks ago. The opening is described by the Fargo "Argus," which tells us the following about the firm:

The music house of Kops Brothers was established in 1882, and until the present time their headquarters have been at Grand Forks. They state that the inconvenience of properly developing their trade in the southern part of the State led to the opening of a store here. This will serve as a distributing point for their goods throughout that portion of the State south of Hillsboro and as far West as Helena. They will place competent agents on the road, in whose territory will also be included the southern part of Minnesota.

The stock in the Fargo store at present includes some 30 different styles of pianos of all grades and prices, and of the standard makes, including Decker Brothers, Weber, Mathushek, Newby & Evans, Wheelock and others, together with a large and well selected stock of all other instruments usually found in an establishment of this nature. Fargo well recognizes the value of these gentlemen, and most heartily welcomes them among us. They are men of high moral character and excellent business qualifications, and will do much in aiding the advancement of the commercial interests of our city. Their excellent record in Grand Forks, where they have successfully operated a large business, will, we hope, have a tendency to place them fairly before the people of this section, and win for them that consideration which they justly merit.



John F. Petri.

THE death of John Frederick Petri, which took place recently, calls to mind many reminiscences of music and music trade matters partly forgotten by the younger generation. Mr. Petri, who was born in Borsum, Hanover, in 1808, and who studied music in Hanover, came to this country at an early age and settled in Baltimore. Subsequently he and Wm. F. Thiede, who came to this country as the bassoon player of the then celebrated Germania Orchestra under Carl Lenachow (Carl Zerrahn, of Boston, was the flutist; the late Carl Bergmann was 'cellist), went into the piano business in that city. Mr. Thiede, who has been conducting the Haydn Amateur Orchestra, of Baltimore, for about 30 years, remained there, but Petri, when the war broke out, accepted a position in the wareroom of Steinway & Sons as salesman.

This place he held till 1878, when he resigned it and withdrew from active business.

Mr. Petri leaves a widow, a son and a daughter. His widow lives on a farm, which was owned by him, in New Jersey.

The daughter is the wife of F. W. Spencer, the San Francisco piano dealer.

Mr. Petri was of a quiet, amiable disposition and had secured a wide circle of acquaintances in this city. In later years he could be found nearly daily at Steinway Hall.

—There was lively competition to supply the band of the Third Pennsylvania Brigade at Pottsville with new instruments. J. S. Unger carried off the victory.

H. W. CRAWFORD.

CRAWFORD, EBERSOLE & SMITH.

J. LLEWELLYN SMITH.



Sept. 15, 1892.

C. Kurtzmann & Co..

Buffalo, N.Y.,

Dear Sir:-

We have sold the 'KURTZMANN' piano for over twenty-five years and have had ample opportunity to test it thoroughly. It is a reliable piano in every particular and remarkable for durability and great singing quality of tone. Taking everything into consideration it is one of the most satisfactory instruments we have ever handled.

Respectfully Yours

*Truth Nixon*

**The Edna Organ Company.**

WHEN all of the advantages of a Western over an Eastern location are taken into consideration it is not surprising that manufacturers who have been doing business in the East are turning Westward to benefit by the liberal inducements and conditions which promise for them increased business and under less stringent circumstances.

Among others, the piano manufacturer has sought those available points which offer him advantages, and may now be found in many places in Ohio and Indiana, doing business with every prospect of a future prosperity.

A comparison of some of the features necessary to conducting a manufacturing business in one of the Eastern cities with the conditions under which the same business can be conducted in a thriving, hustling Western place will explain why so many are drifting there to take advantage of them. Small factory quarters with expensive rent, as against a commodious plant, in almost every case combining ample building and yard space, and with rent and taxes free for a term of years sufficiently long to enable the manufacturer to get well and prosperously established. Expensive living and necessarily a high scale of wages to the employes as against inexpensive living and lower wages.

An Eastern market value on nearly all rough material—brought mostly from the West—used, as against the prices for the same material furnished from the abundance belonging to the immediate vicinity, and delivered free of freight to the factory door.

Rates of freight long distance to the West, as against a location intermediate to the Eastern and Western markets, with the advantage of quickly delivering goods, as well as diminished charges of transportation.

Conservative Eastern capitalists with stringent and expensive conditions on all accommodation, as against the more liberal policy pursued by the Western capitalist, who, with the interest of his town or city at heart, offers, at only nominal terms, assistance toward the promotion of any industry which adds to the prosperity of the place.

The above, although but a very few of the advantageous features which the Eastern manufacturers acquire by locating West, have been enumerated, are yet enough to show that much can be gained; and, as previously mentioned, it is not surprising that not a few have taken advantage of these inducements and are now enrolled among the Western manufacturers.

That for so many years the great State of Ohio, offering in natural resources almost everything necessary to a piano manufacturing business, should have been comparatively overlooked is a wonder.

With the exception of Norwalk, which has fostered an extensive organ and for the past eight years a piano factory so well known, no points in Ohio have risen to any prominence as sustaining factories in the music trade line until recently.

Monroeville has had an organ factory for some three years, but as the members comprising the firm were quiet, conservative men, who preferred making their name before publishing it, but few in the trade have any realization of the extent of the Edna Organ Company and it is our pleasure in this issue to give some facts regarding their plant and the personnel of this company.

The active members are Mr. John A. Baldwin, president, and Mr. M. C. Price, general manager.

The circumstances under which these gentlemen became interested in the Edna Organ Company were peculiar. Mr. Baldwin was a school teacher and Mr. Price piano dealer. Simply as an investment and without thought of making it their business they placed a few hundred dollars in the Edna Organ Company. Very shortly the former management of that concern was found to be ineffective and the affairs of the company drifting from bad to worse. To save what they had invested Messrs. Baldwin and Price

bought out the stock, assumed the liabilities and started in to make organs.

Monroeville about this time took on a specially progressive turn of mind, and raised a new factory building and some \$35,000 for the concern and since then the Edna Organ Company has waxed strong and prosperous.

The factory is of brick, with a frontage of 200 feet, located within easy walking distance of the business portion of the town, and has been thoroughly equipped with new and modern machinery for the most perfect and rapid construction of organs.

The foreman is a man of long and extensive experience in organ building, and understands every detail of the work intrusted to his care.

In the mechanical construction of their instruments marked improvement over old methods have been introduced, and with a degree of success which they are pleased to submit to the judgment and criticism of any interested.

Their cases show artistic symmetry in design and proportion, and are all hard oil finished and thoroughly polished.

A large variety of styles are made, embracing the five octave and the six octave in both high top and chapel.

Also a specialty is made of their piano case organs, perhaps in point of construction and finish among the finest of the kind turned out by any factory in the country.

The cases are as handsomely polished as a piano case, and are made up in ebony, rosewood imitation, cherry, ash, antique oak with veneered panel, solid walnut with burled panels, real mahogany veneer and solid maple with bird's eye panels.

The case, which is only intended for a six octave action, is built out largely almost to the full size of an upright piano, thereby adding greatly to its beauty, and from its additional size of bellows securing a wonderfully increased volume of tone, as well as that rich, qualifying effect so satisfying to a player.

Some new features, specially their own, have been introduced.

The lock board is made in two sections, with silver plated continuous hinge throughout.

The first section folds back and lays in the second section, in which position the instrument presents a perfect piano appearance, and from its peculiar construction can be operated perfectly in that position without the use of the stop action. By a second motion the folded lock board is raised slightly and swung back under the upper front, bringing the stop action into prominence.

This particular feature is wholly their own, and is considered a most perfect invention.

The entire works are under the personal supervision of the officers of the company, and the instruments are carefully and rigidly examined before given to the trade.

Their object is not to compete in price with the cheaper makes of organs, but to manufacture something that by its intrinsic value will establish a reputation that shall be enduring; and, following out the lines they are pursuing, this result cannot but be attained.

While the Edna Organ Company are benefiting by many of the favorable conditions surrounding a Western location, they do not quite come under the class who would by comparison appreciate the difference between doing business in the East and at the West, as has been defined in the opening of this article, for they have been from the first a Western concern; but at Wooster, Ohio, there has been started quite recently a company from Boston who went West expressly to benefit by the favorable inducements offered. We refer now to the

**Boston Piano Company,**  
manufacturers of the Boston piano.

Insufficient capital, with cramped quarters and expensive labor and material, induced them to accept a proposition from the capitalists of Wooster to locate in their city, and they are now in possession of as handsome and con-

venient a building, with rent and taxes free for the next five years, as any concern could ask for.

The building is situated at the corner of Buckeye and South streets, right in the heart of the business portion of the city, and with the most complete facilities for handling their material and output.

The Boston piano is not a new make of instrument, but has been on the market from Boston for the past six years, and has an excellent reputation for tone and workmanship.

As was remarked by one dealer who has handled the goods extensively, "The Boston piano is a whole piano," and it certainly deserves this testimonial, for the specimens seen in the wareroom in Wooster are as well finished and handsome as any of the grade they represent to be found from any factory.

The cases are large, which is a very desirable feature and an excellent talking point nowadays in selling pianos.

They have the full agraffe plate, another good talking quality, and besides these the duet desk, which catches many a customer. Then the tone is big and full and the action is sympathetic and responsive in its effect, and taking it all in all the instruments are good value and are finding many admirers among the dealers who have made themselves familiar with their strong qualities.

Mr. J. W. Chamberlain, formerly connected with the Malcom Love Piano and Organ Company, of Waterloo, N. Y., has been engaged as general manager, and it is safe to say the affairs pertaining to the office and the placing of the products of the factory could not be in more competent hands.

Mr. Chamberlain is perfectly familiar with the trade, having traveled as salesman for many years, and knows whom to sell to and to whom not to sell; a practical knowledge of the men in the business, which in his present position will be of inestimable value.

His collaborer in the management of the factory is Mr. John A. Hussey, of Boston, formerly of Chickering & Sons, and accounted one of the most expert regulators and all round piano builders in the country.

Mr. Hussey is the superintendent, and will be responsible for the quality of all goods turned out. At the head of the finances is Mr. Louis P. Ohliger, a resident of Wooster, an active business man of influence and means.

Mr. Ohliger has lately received the Democratic nomination for congressman from the Wooster district, to fill the unexpired term of Congressman Warwick, who died about a month ago.

As this district is Democratic and Mr. Ohliger a very popular man, his election is fully assured.

The affairs of the Boston Piano Company could not be in better shape for a prosperous future.

**Mr. Dreher's Congratulations.**

CLEVELAND, September 28, 1892.

Editors Musical Courier:

I MUST congratulate you on your issue of September 21. It is as bright and newsy a paper as I ever read.

I am just recovering from a four weeks' confinement in the house by typhoid fever, but at the present time am able to be about the house, but do not expect to be able to go to business until next week.

Your paper was sent to me to-day and in reading it I found as much pleasure as if I had the entire trade before me to talk to. I shall look for your next issue with pleasure and hope to get it to-morrow.

Again I congratulate you on the most interesting musical and trade paper ever before me, and with kind regards to Mr. Blumenberg, I am, yours very truly,

HENRY DREHER,  
Manager B. Dreher's Sons Company.

—Mr. Arthur A. Ashforth, accompanied by his wife, returned from his annual European trip last week.

The  
ANN  
ARBOR  
ORGAN.

Surprises—Sells—Satisfies.

Ann Arbor Organs. • Ann Arbor Organs.

Your customers want them; you ought to have them.

Why not write and learn more about them?

Ann Arbor Organ Co.,  
ANN ARBOR, MICH.



"All Out for Dolgeville!"

### Brass Manufacturers to Unite.

#### Consolidation of All Interests in Connecticut.

THOMAS B. KENT, vice-president of the Holmes, Booth & Hayden Manufacturing Company, in speaking of the report of a proposed brass trust, said to-day that no trust would be formed. "There have been several meetings of the brass manufacturers who have plants in the Connecticut Valley, with a view toward consolidation, but there is neither talk nor thought of a trust. No plan has yet been fixed upon, but I hope that by the beginning of next year the consolidation will be effected. It would be an excellent thing for all concerned, and the expenses of manufacture would be lessened greatly. Where we now have five New York offices, under consolidation one would suffice. We now spend about \$60,000 a year each in advertising. That amount would be sufficient for us all if we consolidated, and the reduction in all other branches, save that of actual manufacture, would be the same. The gross output of the companies would not be reduced, and instead we would try to secure more foreign trade. There would be no competition, but the price to consumers would be lower if any change were made.

"There will be no stock for sale; it will be allotted to each manufacturer in a direct ratio to the actual value of the plant. Nothing is settled yet, however, and our plans may come to nothing, after all."

Among the companies interested in the proposed consolidation are the Scovill Manufacturing Company, of Waterbury; the Holmes, Booth & Hayden Company, of Waterbury; Plume & Atwood, of Waterbury; Benedict & Burnham, of Waterbury; Waterbury Brass Company; Ansonia Brass and Copper Company, of Ansonia, and the Coe Brass Company, of Torrington. The capitalization will probably be from \$12,000,000 to \$15,000,000.—Daily paper.

Of course there will be no trust; there was none when the Reading combine was made, and yet coal has gone up far beyond the usual price.

With the inevitable advance of the price of brass, the price of reeds will be advanced by the reed manu-

facturers. The price of organs will be advanced as the price of reeds advances, and the dealer will be compelled to pay more money for his organs, put more money in his business and run greater risks.

But then there is one satisfaction in the proposed brass trust. While it is necessary for people to use coal, they can do without reed organs, at least those who will not be able to pay more for them can survive without organs. As the people must not necessarily have organs at an advanced price, the dealer need not purchase any, and hence the organ manufacturer may close his shop and be followed by the organ reed maker. When all this has been accomplished, the brass trust may be happy yet, you bet.

### Standard Piano Company.

SOME weeks ago we published the incorporation notice of the Standard Piano Company, of Cincinnati, and reference is again made to it in our Chicago letter of this issue. The following from the Cincinnati "Commercial Gazette" is additional news to that already published:

That Cincinnati is destined to become a great musical centre becomes more patent every day. As has already been mentioned in this paper, it has only been a very short time since any move toward the manufacturing of pianos in this city was made, and already there are two large sized factories in operation. This week comes the news that a third is to be added to the number. Messrs. Moessinger, Fritsch & Hugle have succeeded in selling the newcomers a factory plant.

The property transferred is that belonging to the Shannon Furniture Company, and is a very substantial four story brick building, fronting 71 feet on Baymiller by 70 feet on Poplar street. The price paid is virtually \$17,000, as under this lease the lessees are obliged to purchase the property within four years. The name of the new concern is the Standard Piano Company, and the incorporators are Lucien Wulsin, Geo. W. Armstrong, Jr., T. J. Tutty, R. N. Jenkinson and Edward Urner. The capital stock is \$30,000, which is held for the greater part by the firm of D. H. Baldwin & Co., who are also owners of the piano factory on Gilbert avenue. The object of the new concern is to engage in the manufacture of upright pianos, and they boldly announce that the wide, wide world is their market place.

The purchase of this property is the second successful

real estate transaction of some of the gentlemen constituting the firm of D. H. Baldwin & Co. within a year. We wish them success in all their enterprises.

### Nichols' Escape.

LAST night J. H. Nichols, a music dealer of Allegheny, and a lady were coming down Sixth avenue in a buggy, and when near Smithfield street a front wheel of the vehicle came off. Mr. Nichols was thrown out and the horse leaped in one bound across Smithfield street to the sidewalk. There the horse fell and the lady rolled out across the horse and to the sidewalk.

The horse regained its feet in an instant and dashed across the street to the opposite sidewalk, dragging the broken buggy with him. At a breakneck speed he went up Smithfield street. In a remarkably short time the horse reached Liberty street, where he fell over a pile of stones on the sidewalk, but jumping up and freeing himself continued on unhurt to the depot, where he ran to the gate on the platform and was caught.

Mr. Nichols and his companion escaped unhurt, but Policeman William O'Connor was knocked down on Sixth avenue and had his legs slightly injured.—Pittsburgh "Dispatch."

THE Decker building, which the sign now announces to the passers by on Union square, is still progressing rapidly, and it will not be many months before the firm will show New York a piano wareroom on its main thoroughfare—Broadway—such as has never before been known.

Union square, the west side of it, is but an incidental part of Broadway, and the Decker building, when completed, will be the only piano house on that world famous street.

—R. A. Burgess has just started on a trip through New York and Pennsylvania for the Needham Piano Organ Company.

Herschel Fenton is doing a thriving business with his new styles of electric banjos, and has added to his stock a new and superior line of mandolins, which he says are among the very best in the market. The artistic exhibit of Mr. Fenton's violins, guitars, banjos, &c., is always an attraction at 61 Nassau street.

WANTED—To go to Wilmington, N. C., a man of good address as tuner and regulator who is willing to make himself useful in a piano and organ establishment. A sober, honest man with good business capacity can find a good, steady situation. Address, "Van," care THE MUSICAL COURIER.

# KRANICH & BACH

## PIANOS.



Strictly High Grade Instruments.

UNDoubted DURABILITY.

PERFECTION OF MATERIALS AND WORKMANSHIP.

Result: Exquisite Tone and Action.

THE DELIGHT OF PIANISTS.

NEW IMPROVEMENTS! NEW PATENTS! NEW CASES!

Factories and Warerooms, 235 to 245 E. 23d St., New York.



### National Association of Piano and Organ Tuners of New York.

Editor Musical Courier:

DEAR SIRS—At the adjourned meeting of the National Association of Piano Tuners, held at Royal Arcanum Hall, 14 Union square, September 27, Mr. Chas. M. Henry, for 21 years tuner for F. G. Smith, was elected president. No better selection could have been made. Mr. Henry has been, and still is, an earnest worker in the cause, is a good parliamentarian and carries with him a dignity and reputation that commands the highest respect.

No less fortunate was the association in its choice of vice-president, Mr. Lowell M. Cook, of the Mason & Risch Vocalion Company. He is a fluent speaker, whose words carry conviction, and an enthusiastic worker for the association both at home and abroad. His influence will be widely felt, as his business takes him to all the large cities of the Union, where he has a wide circle of friends and acquaintances. He was in the employ of the Mason & Hamlin Company, Boston, for 27 years prior to accepting his present position. Under the leadership of such men the association will receive great impetus and improved strength.

Mr. E. E. Todd and C. A. Hallquist were re-elected secretary and treasurer. A letter from Mr. Tourjee, Jr., of the Chicago branch of the Boston Conservatory of Music, was read. Mr. Tourjee announces his intention of opening a school of tuning and in smooth way asks the Tuners' Association to indorse him, and offers President Carr, of the Chicago Association, the principalship of this school. In this way the association and school would run in conjunction. The debate on the subject was spirited, but extremely one-sided. It was soon unanimously resolved that as far as the New York part of the association was concerned Mr. Tourjee's letter was considered to be a clumsy attempt at taffy, by which he hoped to use the association as a cat's paw, and that the association could not and would not al-

low either its name or influence in the furtherance of a scheme they believe to be without any possible merit. It goes without saying that President Carr has not and will not accept the proffered principalship.

Due notice will be given of the next meeting.

E. E. TODD Secretary.

### A Severe Test.

THAT Messrs. Cullis & De Vine, of Buffalo, are morally sure of what the Shaw piano can do in competition is best evidenced by the following challenge which they are publishing in their local papers:

To those desiring to purchase a piano, and who are willing to lay aside their prejudice and to make a critical examination of the merits of pianos irrespective of a name, we make the following proposition:

Select a piano of any leading make; have it placed in your home; allow us to place a Shaw piano beside it. Then compare the tone, action, finish and general construction. After you have made a careful comparison, if you are not convinced of the superiority of the Shaw piano in every respect we will cheerfully remove it. It costs you nothing to make this test.

We challenge our competitors to place a piano of any make beside a Shaw.

Ever since this firm started in to represent the Shaw piano in Buffalo they have made an aggressive fight, and how far they have been successful is shown by the confidence they exhibit in the above offer. Although they have been but a comparatively short time pushing the Shaw they have contrived by clever and persistent advertising to let everyone in their section of the country know that they are in the field and that they are in it to win with the Shaw and nothing but the Shaw. It is in the selection of such pushing agents that one of the chief successes of the Shaw Piano Company lies, and it is only such a piano as

the Shaw that can call forth the best efforts of men of enterprise.

### Bothner Actions.

HERE are a few evidences of the standing of the piano actions of George Bothner. The letters are from firms whose opinions must be respected:

NEW YORK, August 1, 1892.

Mr. Geo. Bothner, City:

DEAR SIR—We have been using your actions for several years and find them first class in every respect.

Truly yours, STULTZ & BAUER.

CHICAGO, Ill., August 15, 1892.

Mr. Geo. Bothner, Esq., New York, N. Y.:

DEAR SIR—It is with pleasure we make the assertion that after using the George Bothner piano action for the past ten or twelve years we are convinced that in quality of material used, excellence of workmanship, skill in construction, the thoroughly seasoned nature of all material and for durability the action is unsurpassed by anything in the market.

We have had excellent results throughout our entire experience with the action, and are always glad to put in a word of praise in its behalf. In our opinion it is strictly first class in every respect.

Yours very truly, W. H. BUSH & CO.

W. L. BUSH.

BUFFALO, N. Y., June 29, 1892.

Mr. Geo. Bothner:

DEAR SIR—Having used your actions the past 25 years in our pianos, we confess we are highly pleased with them. Never during the above period has a "Bothner" action been complained of or returned to us; the contrary they are durability in itself.

Truly yours, C. KURTZMANN & CO.

NEW YORK, July 9, 1892.

Mr. Geo. Bothner, 125 Chrystie street, New York:

DEAR SIR—Having used your piano actions for more than 25 years, we wish to express to you the high opinion we have of them. Your actions for uprights, which we have used in a large number of our pianos steadily for about 14 years, have always given universal satisfaction and it is with pleasure that we state "there is no better action manufactured than the Geo. Bothner" and we can highly recommend the same to the trade.

Wishing you all the success which you so honestly deserve, we remain,

Yours truly, ERNST GARLER & BROTHER.

There are more letters of a similar nature to come.

## Metcalf Piano Co., Rochester, N. Y.

The Famous "Rönisch Piano," Dresden, Germany,  
Maker to Royal Courts of Saxony and Sweden and Norway.

Founded in 1845.  
Over 20,000 in Use.  
Highest Awards and Decorations from several Courts.

A large display of these excellent Pianos will be found at the COLUMBIAN EXHIBITION, CHICAGO, 1893.

ESTABLISHED 1857.

### BOEDICKER PIANOS, J. D. BOEDICKER SONS, 145 East 43d Street.

A FIRST-CLASS PIANO AT A MODERATE PRICE  
DEALERS, WRITE FOR CATALOGUE AND TERMS.

### COLUMBIAN ORGAN AND PIANO CO., Manufacturers of Fine Grade Organs. ROOM 1, 119 DEARBORN STREET, FACTORY, Cor. Seventy-Seventh St. and Wabash Ave., Grand Crossing. CHICAGO, ILL.

### Royal Conservatory of Music (also Operatic and Dramatic High School), DRESDEN, GERMANY.

Thirty-seventh year. 47 different branches taught. Last year, 749 pupils. 87 teachers, among whom for Theoretical branches are Felix Dräseke, Prof. Rischbieter, Prof. Dr. Ad. Sera, &c.; for Piano, Prof. Düring, Prof. Krantz; for Chamber Music, Mrs. Rappoldi-Kaher, Schmole, Sherwood, Tyson-Wolff, Mus. Doc., &c.; for Organ, Music Director Höpner, Organist Jansen; for String and Wind Instruments, the most prominent members of the Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappoldi and Concertmaster Fr. Grützmacher; for Vocal Culture, Chamber Singer Miss Agl. Orgeni, honorary member of the Court Theatre, Mrs. Otto Alvesleben, Mann, &c.; for the Stage, Court Opera Singer Eichberger, Court Actor Senf Georgi, &c. Education from the beginning to the finish. Full courses or single branches. Principal admission times, beginning of April and beginning of September. Admission granted also at other times. Prospectus and full list of teachers at the offices of THE MUSICAL COURIER and through Prof. EUGEN KRANTZ, Director.

### AUFFERMANN'S STAINED VENEERS.

211 East 42d St., New York.



## Remington Typewriter. 1892 MODEL.

Not only unsurpassed but unapproached for excellence of design and construction, quality of work, simplicity and durability.

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DEALER IN FINE  
PIANO AND CABINET

WOODS &  
VENEERS  
OF EVERY DESCRIPTION.

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(Formerly occupied by DANIELS & CO.)  
NEW YORK.

U. S. and Foreign Trade Marks, Designs, Opinions, Searches, &c., promptly attended to. Send sketch or model for free examination as to patentability. All work strictly confidential.

GEO. H. CHANDLER,  
Atlantic Building, WASHINGTON, D. C.

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### ROST'S

## DIRECTORY

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### MUSIC TRADE

IN THE UNITED STATES.

1893.

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116 East 59th St., New York City.

### STEGER & CO.,

MANUFACTURERS OF  
PIANOS,

Containing the Techniphone Attachment.

This attachment is undoubtedly the best thing ever introduced for the preservation of the piano and for the benefit of the student.

### FACTORIES AT COLUMBIA HEIGHTS.

OFFICE AND WAREROOMS  
Cor. Jackson St. and Wabash Ave., Chicago, Ill.  
All mail should be sent to the office.

Send for Catalogue.

### AMERICAN CONSERVATORY OF MUSIC.

Chickering Hall, Chicago,  
Wabash Ave. and Jackson St.  
All branches of Instrumental and Vocal Music, Theory, Composition, Delarte, Dramatic Art, Elocution, Languages.

### THIRTY-FIVE INSTRUCTORS.

Thorough Course of Study.  
Special Normal Department for the training of pupils for the musical profession.  
Send for Catalogue.

JOHN J. HATTSTAEDT, Director.

## The New Varnish Method.

BOSTON, October 1, 1892.

Editors Musical Courier:

I noticed in one of the late issues of your valuable paper that one of the piano manufacturers using my new system of finishing pianos in 10 days ready to rub had stopped using it, which was a surprise to me. On my return to Boston I called on all the piano manufacturers here that were using my system and found that three of the largest piano manufacturers had made a trial of it and were so well pleased with the result that they are not only using it but have increased double their capacity of doing the work, and the firm you refer to have, as yet, only partially fitted up and could not have tried it. I found they decided to go no further for the present, so I have been told by the superintendent, for the reason that they had heard the work shrunk. I had their superintendent visit with me one of the piano manufacturers who is considered by the trade as maker of the highest grade of instrument, and after examining a number of piano cases done by my method, and consulting with the members of that firm, he decided that the method was all right and that they would make a test, as they first intended, and do so at once.

The reason they decided not to go on last spring was a large furniture manufacturer in Boston tried my method and the finisher doctored the varnish by putting in oil, so the work was spoiled by its blistering. I caught him in the act. Naturally the work was also hard to dry and showed shrinkage, and the firm decided against it on what their finisher told them—they could not see his motive. I did. He was working in the interest of another varnish firm. I expect that will be one of my greatest troubles to contend against. This same firm of furniture manufacturers are going to inspect the work in some of the piano factories, and I am certain when they do they will start again. I will safely say that if their finisher had not played tricks by doctoring my varnish they would have saved \$1,000 since.

This has caused me no end of trouble—the stories that have been circulated by varnish competitors. I contend if I have fair play shown me I can do better work with my system and varnish than has ever been done by the old methods. I claim toughness of varnish, and not brittle, clean cuts under the saw. I shrink one coat on another, and the varnish forms a homogeneous mass and is less liable to shrinkage and sweating, and after it is polished will hold its lustre longer than any other varnish. From tests I have made in cold weather with other varnishes when they checked and cracked all over, the cold made no difference in my varnish and it showed no imperfections. I should be only too happy to have you investigate my

system, among the piano manufacturers that are now using it, for the benefit of the trade and myself also, and I place myself in your hands to have you find out that what I state is true, knowing you will do me justice in the matter in your valuable paper.

V. VICTORSON, West Roxbury, Mass.

WE did not mention the name of the piano manufacturer who stated that he had resolved to abandon Victorson's new method and the writer of the above is, therefore, merely guessing at probabilities. This much we will say: He should have a chance. Every opportunity should be given him to demonstrate, if it is possible, that he can furnish an article which will save weeks of time and which will eventually prove as satisfactory as the average present varnish and its method of application.

Every method that conserves energy, that reduces cost, that simplifies system and that reduces the time necessary to manufacture an article should be encouraged with reasonable allowance. A great many points are covered by Mr. Victorson's short letter, but there is one sentence that requires some little investigation. What does Mr. Victorson mean when he says that the finisher of a certain furniture house was "working in the interest of another varnish firm?"

Is it possible that corrupt methods are in vogue in the shape of collusion between varnish firms and finishers in furniture and piano factories? Such things are occasionally hinted at, but is there any substantial basis for such a charge and all that is implied in it? Such a statement as is made by Mr. Victorson is indeed serious. It comprises a system of fraud and corruption that is appalling in its possibilities, and, if at all true, the charge should be investigated at once. It is much more important for our piano manufacturers to learn whether their subordinates are suborned than to learn of a new varnish system. Mr. Victorson should first give the data upon which he makes the charge, and after that part of his letter has been attended to we can go into the merits of his system.

No matter if it is the greatest system ever discovered since the discovery of varnish, it has no show if varnish finishers and foremen are in a corrupt alliance with varnish manufacturers. Let us get at this thing.

## Bad Piano Man.

CHILLICOTHE, Ohio, September 24.

E. C. RINEHART, the agent here in charge of the piano store of D. H. Baldwin & Co., has disappeared, and his return is eagerly looked for by innumerable creditors.

Rinehart came here from Marietta, Ohio, about six months ago, to take charge of the Baldwin branch store, which had just been established.

He was a young man of affable manners, fine appearance and good address, and made many friends. He was energetic and the business seemed to be thriving under his management. He was possessed of a splendid tenor voice and soon became a member of the choir at Walnut Street Methodist Episcopal Church, one of the leading churches of the city, and no musical event has transpired since his advent without him being one of the prominent participants. He also became a social favorite and was a leader in society doings. Mr. Rinehart proved to be a very smooth article and took advantage of the prominent position he occupied and the friendships he formed. He soon developed a penchant for borrowing money and obtaining credit at business houses, and his victims are springing up on all sides.

Developments since yesterday bring to the surface at least \$1,000 of debts made in the manner above indicated, and doubtless there are other victims who will keep their losses to themselves. Rinehart disappeared about a week ago, and his failure to return alarmed several who had placed confidence in him in the way of loans, and to-day several suits in attachment were brought and a stock of musical instruments, such as violins, guitars, &c., which he owned were seized by a constable.

Rinehart had no bad habits, and it is not known to what purpose he applied the funds he borrowed. He was formerly in business at Marietta and Cambridge, Ohio, and failed, and it is thought that he used the money he obtained here to discharge obligations in those cities. Rinehart held a position in the Census Department at Washington two years ago, and it has developed that he had a habit of indiscriminate borrowing there. The information of his transactions here has created much surprise and a great sensation.—Cincinnati "Enquirer."

—The Kent, Ohio "Courier" says that "N. E. Olin, Kent's leading music dealer, made the finest exhibit of musical instruments ever seen at the Portage County Fair."

—H. I. Solomons, having just returned from an extended trip, says in all his experience he has never heard so many "good things" about any piano or the firm he represents, Stultz & Bauer, as were told to him on this trip. All are delighted with the pianos, and show their sincerity in what they say by ordering freely.

## THE AEOLIAN.

## THE GREATEST MUSICAL INVENTION OF MODERN TIMES.

## ENDORSEMENTS.

**ANTON SEIDL:** "I take no hesitation in saying that I consider the Aeolian a most useful and meritorious invention."

**JEAN DE RESZKE:** "The Aeolian affords the performer every facility for interpreting the music with feeling and sentiment."

**LUIGI ARDITI:** "I recognize it as one of the greatest inventions of the century."

**J. LASSALLE:** "I do not hesitate to recommend the Aeolian, not only to the uneducated music lovers, but to musicians as well."

**P. S. GILMORE:** "The Aeolian will bring into the family circle a class of music rarely listened to except in the concert room or theatre."

**SOFIA SCALCHI:** "To the thousands of music lovers throughout the world I heartily recommend the Aeolian. It will lead to a greater appreciation of all that is best in our divine art."

**PABLO SARASATE:** "As a musical instrument the Aeolian is artistic in the true sense of the word. I truly believe this wonderful instrument is destined for a great future."

**S. B. MILLS:** "Before hearing the Aeolian I had always supposed it was a mere mechanical invention, and as such not worthy of serious consideration. Permit me to acknowledge my error and heartily congratulate you on your splendid contribution to the world of music."

## ANY ONE

Can learn in a few days to play upon an Aeolian with correct expression any piece of music ever composed.

## THE MUSICAL EXPRESSION

Or tone color can be varied entirely at the will of the player, the Aeolian responding as promptly to any change in tempo, or degree of power, from the softest pianissimo to a loud fortissimo, as a well drilled orchestra under the baton of an experienced director.

## ÆOLIAN REPERTOIRE

Is unlimited. Any piece of music ever published can be obtained for this wonderful instrument. All music for the Aeolian is arranged from the full orchestral score, and is therefore more perfect than a simple piano or organ arrangement.

## "AS AN EDUCATOR THE AEOLIAN STANDS UNRIVALED"

Is the verdict of all who have used them or watched their use in the home. Even children soon develop a taste for and acquaintance with the best compositions and ignore the mass of musical trash with which the country is flooded.

## PROMINENT PATRONS.

ANDREW CARNEGIE,

J. PIERPONT MORGAN,

WM. ROCKEFELLER,

LELAND STANFORD,

NORMAN L. MUNRO,

EDMUND C. STANTON,

JOHN R. HEGEMAN,

SAMUEL H. CRAMP,

J. HOOD WRIGHT,

H. O. ARMOUR,

WM. T. HELMUTH, JR.,

D. M. HILDRETH,

ISAAC MILBANK,

E. W. LONGFELLOW,

DANIEL FROHMAN,

RICHARD STEVENS,

F. BRANDRETH,

W. T. BUCKLEY,

F. L. MORELL,

ERNEST CARTER,

FRED'K KEPPEL,

GEO. N. CURTIS,

WM. H. BEERS,

A. J. DREXEL,

OGDEN GOLET,

J. A. BOSTWICK,

THOS. A. EDISON,

GEO. W. CHILDS,

SPENCER TRASK,

THOS. R. MCLEAN,

GEO. J. GOULD,

EUGENE HIGGINS,

F. G. BOURNE,

H. S. LEACH,

D. C. LEACH,

JOS. MILBANK,

J. G. POWERS,

R. HOYT,

F. T. WALL,

M. C. D. BORDEN,

W. D. BARNES,

A. G. HOLDES,

F. G. TEFFT,

E. R. LADEW,

J. W. CURTIS,

WM. D. ELLIS,

and over two thousand others.

WE extend to all a cordial invitation to come and see the AEOLIAN. Visitors are not asked to purchase. Our salesman will be found polite and attentive, and will take pleasure in playing the AEOLIAN for all who favor us with a call. Sold for cash or by subscription.

18 W. 23d ST., NEW YORK CITY.

180 TREMONT ST., BOSTON.

## Crandall &amp; Root.

Oneida, N. Y.

F. R. CRANDALL, of this city, has associated with him in the music business Edward E. Root, of this place. Mr. Crandall has built up an extensive business in his line through this and adjoining countries. It is the intention of the new firm to still further extend its agencies. Oneida, as heretofore, will be used as a distributing point, but many goods being sent direct from the various factories to customers. Mr. Root, the new member of the firm, is well and favorably known in Oneida and has had a life experience in the music business.—Oneida "Union."

The firm write that they handle the Behr Brothers & Co., C. C. Briggs, Decker & Son and Bradbury pianos.

## No More Roosevelt Organs.

GOING OUT OF BUSINESS.

IT will be learned with regret that the great Roosevelt organ manufactory, occupying the entire block from Park to Lexington avenues, between 131st and 132d streets, and giving employment to several hundred workingmen, is to be closed. The business was established in 1872 by the late Hilborne L. Roosevelt, through whose enterprise the fame of the Roosevelt church organs led all others in this country or abroad. At his death in December, 1886, he was succeeded by his younger brother, Frank Roosevelt, under whose management the high character achieved by the instruments was sustained.

Mr. Roosevelt said yesterday that he intended going out of the organ building business because the capital required for the manufacture of such expensive instruments as the "Roosevelt organs could be more profitably invested."

In view of the many years of effort, together with the large expenditure of money required to establish such a business on a profitable foundation and the value of the name as a trade mark, Mr. Roosevelt was asked whether the business would be sold. He replied:

"No; it is not my intention that any more Roosevelt organs shall be built after we have filled the orders on

hand, which will keep the works going until some time in January next. The factory will then be closed, and I shall wind up the business as soon as I can do so, disposing of the machinery, tools, scales and other effects to such persons as may desire to obtain them at private sale."

When surprise was expressed at this course, Mr. Roosevelt said he was not willing to risk having the name of Roosevelt attached to organs of an inferior character to those which won for them the high rank they enjoy, and that the condition of the trade was such that the temptation to cheapen instruments was almost irresistible.

The number of church organs built by the Roosevelts reached 537, and among them were the grand instruments built for the Garden City Cathedral and the Chicago Auditorium. Mr. Roosevelt said that he had no definite plans for the future, as it gave him all he could do at present to wind up a rather expensive business.

This is from the New York "Times" of October 5, and is a verification of the announcement made in THE MUSICAL COURIER of September 28.

A great change has come over the pipe organ business of this country during the past few years. Many small pipe organ concerns have been established in all sections of the country, and some of them are making organs equally as good as the Roosevelt, and from a tonal point of view a little ahead of the Roosevelt. The mechanical and technical devices of the Roosevelt Company have been unexcelled, but frequently at the sacrifice of musical quality, and an evidence of this is the rapid advance made during past years by the active competitors of the old house.

While there may be much said in favor of the Roosevelt organs, these instruments are by no means entitled to the position as the best made in this country; there are others equally as good, and some we as practical organists would have and have preferred, although never saying so, in justice to all concerned.

—W. S. Pipes, the well-known organ and piano dealer, has in his store a musical instrument that is attracting much attention. It is a pneumatic Symphony organ of the Wilcox & White manufacture. It plays pieces of music perfectly merely by working the pedals, which anyone can do even though he knows not a single note, or the keyboard can be used the same as any other organ. The price of this organ is but \$15 above the price of the regular organ of this make.—Waynesburg, Pa., "Republic."

## JOHN CHURCH COMPANY.

William Hooper, President.

THE Cincinnati "Commercial Gazette" of the 26th ult. publishes a short notice of the first meeting of the recently reorganized John Church Company, stating the following:

Yesterday afternoon the gentlemen composing the John Church Company from this time forward held a meeting in the office of Mr. Frank A. Lee, in the upstairs piano room of the store, and elected the officers who will have executive control: President, William Hooper; vice-president, Edward Rawson; general manager, Frank A. Lee. It seemed after all a question in this consolidation of a single interest whether it should remain with its headquarters in Cincinnati or seek an outlet in Boston. To the credit of Cincinnati capital and enterprise be it said the query was determined, and that speedily. As yet there is no answer to the interrogatory as to the amount of capital represented. It is a close corporation and there will be no stock on the market.

This indicates that all the interests—the John Church Company itself consisting of the publishing business, the wholesale and retail music, merchandise and piano business; the Royal Manufacturing Company, which makes the musical merchandise; the Root & Sons Company, which is the Chicago branch of the Cincinnati house; the Everett Piano Company, of Boston, and the Harvard Piano Company, of Cambridgeport—are to be controlled from the Cincinnati office.

There were rumors about the music trade offices here early this week to the effect that Mr. E. V. Church, of the Chicago house, had resigned and that Col. William Moore, of the Everett Piano Company, of Boston, would retire before January 1. Under the circumstances there is no surprise that rumors should be afloat and there is no possibility to secure denials or confirmations on the spot. Judging from all the news received up to date the virtual head of all these combined concerns is Mr. Frank A. Lee.



C. C. BRIGGS & CO.  
manufacturers of  
GRAND & UPRIGHT PIANOS  
567 Appleton St.  
BOSTON MASS.

THE FAIR GODDESS of PERFECTION is capricious.

She is generally above being bribed  
and seldom lends her presence at the beck  
and call of \$ \$ \$ \$

even though they be golden!

She rather, bestows her favor  
upon those who through devotion, and the sacrifice  
of time, means, and mental and physical forces have striven  
to attain her.

The consideration of perfection brings us to the BRIGGS PIANO

THE BRIGGS with the  
SOFT STOP

It is perfect in what it does for MUSICIANS

" NOTORIOUSLY THE  
for DEALERS ~  
" " " " " for the PUBLIC

It is perfect as an instrument,  
judged in the abstract.~



# MALCOLM LOVE

## • THE COMING PIANO. •

Read what the Dealers who sell the Malcolm Love Pianos say of them:

Waterloo Organ Co., Waterloo, N. Y.: ALTOONA, Pa., September 27, 1892.

Dear Sirs—In answer to your favor of the 21st, your Pianos stand in tune remarkably well and wear well in every way. Yours truly,

F. A. WINTER.

FORT SMITH, Ark., September 26, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Dear Sirs—I have been very successful in selling your Pianos, as they are well constructed and of excellent tone and finish. In fact I consider them first class in every particular, and find they give excellent satisfaction to my customers. Wishing you continued success, I am yours truly,

R C. BOLLINGER.

COUNCIL BLUFFS, Ia., September 24, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—Your Piano has given unqualified satisfaction. We have never shown the instrument to a musical person but what it has instantly gained an ardent admirer. In two instances in two widely separated localities our competitor tried to convince our customers that the Pianos were second handed, they claiming it was impossible to produce the clear, free tone of your Pianos without two or three years of usage.

Yours very truly,

MUELLER & GLEN.

MILTON, Pa., September 26, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—Yours of recent date received making inquiry as to our success in handling your Pianos, the satisfaction they give our customers, and how they stand after being in use.

To the first inquiry our frequent orders duplicating all styles should fully answer you. Our greatest sales are made in the sections where they are best known and where we first introduced them. These facts certainly answer most conclusively your second and third inquiry. Our opinion expressed to you after receiving the first Piano from you—that your instruments would surely have a most successful future—is a prophecy that has been fully realized, at least in our territory. You are not only keeping up the high standard first inaugurated, but are improving your production with every invoice we receive. We can say this, we have never had one of your Pianos standing unsold on our floor one week—a fact we cannot say of any other Piano we ever handled. With best wishes, we remain,

Yours truly,

J. R. SMITH & CO., LTD.

SHARON, Wis., September 24, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—I have sold four Malcolm Love Pianos during the past two weeks and wish you would hurry orders as fast as possible, as I have only one left and several customers in view. Everybody admires their beautiful cases, lovely tones and delicate touch, and it is a very easy matter to make sales. The instruments previously sold stand in tune remarkably well and are giving good satisfaction.

Yours respectfully,

JAS. H. PHELPS.

LOGANSPORT, Ind., September 24, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—In reply to yours of the 21st inst., can truly say that the Malcolm Love Pianos I have sold are giving the very best of satisfaction.

Yours respectfully,

J. C. BRIDGE.

TRACY, Minn., September 23, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Dear Sirs—In reply to your inquiry we would say your Pianos give satisfaction wherever introduced and we will send you orders this fall for several. We have already given you our opinion of them and also how the public receive them.

Yours very truly,

W. S. MOSES MUSIC CO.

TOWANDA, Pa., September 23, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—I am highly pleased with the Malcolm Love Pianos thus far, and I will say I think they are the Pianos of the future. With best wishes, I am

Truly yours,

M. C. WELLS.

JACKSONVILLE, Ill., August 31, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Dear Sirs—We find the Malcolm Love Pianos have handsome cases, are even and sweet in tone, well constructed and good sellers. Yours truly,

CAMP & PHILLIPS.

MT. OREB, Ohio, September 23, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—The Pianos bought of you are giving the best of satisfaction up to date. They seem to be kept in tune very easily. The only trouble I have is that I am young and have not got my business established as I will have in the near future. I will not sell cheap Pianos if I do not sell any.

Yours respectfully,

T. J. SPRINKLE.

HANOVER, Pa., September 26, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—The Pianos I have sold of your make give perfect satisfaction. They stand in tune beyond all expectation; the tone is of the very finest quality and does not wear harsh and metallic, but retains its singing quality. The finish and design is perfect. In my judgment it contains everything necessary to make the highest grade Piano that can be produced. I would not take \$500 for the agency of the Malcolm Love Piano. Yours truly,

H. M. ELDRIDGE,  
Dealer in Pianos and Organs twenty-five years.

ROCHESTER, N. Y., September 22, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Dear Sirs—You ask about the Pianos and if they are giving satisfaction. They are all giving the best of satisfaction and are staying in tune splendidly.

Yours truly,

F. M. DERRICK.

ALLEGHENY, Pa., September 26, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—We find your Pianos giving excellent satisfaction and we consider them very desirable instruments to sell. Yours truly,

J. S. BROWN & CO., LTD.

WELLSBORO, Pa., September 26, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—Replying to your esteemed favor of the 21st, would beg to state that your Piano is my leader and has been since May, 1890. During all this time I have never had a complaint. They give the best of satisfaction in every case, and no Piano ever stood in Wellsboro with better reputation than the Malcolm Love. We consider it the best in every sense of the word in all respects.

Respectfully,

J. E. CLARK.

ALLEGHENY, Pa., September 23, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—Relative to your Pianos, I can say that they are giving excellent satisfaction, and I believe them to be just what you claim. Wishing you success, I remain yours very respectfully,

G. C. ASCHBACH.

WATERTOWN, N. Y., September 22, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—Replying to your favor of inquiry regarding the Malcolm Love Pianos, would say we recommend them as equal to any Piano manufactured (and we believe it). We have no trouble in selling them where a strictly first-class instrument is wanted. They stand in tune longer than any Piano we have sold and our customers are more than pleased with them. All our musicians who have tested them are frank to say that for excellence of touch and sweetness of tone they stand unrivaled. Predicting a brilliant future for the Malcolm Love Piano, we remain

Respectfully yours,

SCHUYLER & HERSEY.

JACKSONVILLE, Fla., September 28, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—Your Pianos, so far as we can learn, are giving good satisfaction. We like them very much ourselves and are pleased when we make a sale under our own recommendation. Respectfully,

MERRIDAY & PAIN.

ASHEVILLE, N. C., September 26, 1892.

Waterloo Organ Co., Waterloo, N. Y.:

Gentlemen—About two years ago I expressed myself as to the merits of the Malcolm Love Pianos. Every instrument I have received since—and you know that I have received quite a number—has more than satisfied every claim I made for it at that time when I placed it second to none in tone, touch and durability. My tuner adds that he never saw one that was better in construction and more exact in the arrangement of all its parts. Yours truly,

C. FALK.



ROADHOG

# ROBERT M. WEBB,

# Piano Materials.

SOLE SELLING AGENT

—FOR—

## COOPER, HEWITT & COMPANY'S

## PIANO WIRE.

Everything in the Piano Supply Line,

—INCLUDING—

## PATENTED PAPER PIANO COVERS

(Tissue Paper, Manilla or Waterproof Paper).

## FELTS, CLOTHS, PUNCHINGS AND HARDWARE,

FACTORY:

Brooklyn, N. Y.

OFFICES AND WAREHOUSE:

190 Third Ave., New York.

## CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
226 WABASH AVENUE,  
CHICAGO, October 1, 1882.

THE city of Chicago during the last few years has increased her production of all kinds of musical instruments in such a rapid ratio that, judging from the immense strides shown in the last two years, it must be only a comparatively short time when she will be in a condition to claim an equality with even New York in her acknowledged supremacy in the important branch of piano making. Boston is already quite in sight as a competitor. I speak of the comparison more in the way of the number of pianos than as relating to quality, though I would not leave that feature out of the consideration, because there are already so many fine pianos made here that it would be entirely consistent to weigh even the merits of the instruments.

In other lines of musical instruments we are far in advance of any other point; our harps, for instance, have no equal and our reed organs no superiors, and perhaps in the line of large reed organs no equals; in mandolins and guitars our product cannot be surpassed. There are large numbers of banjos, drums, cymbals, dulcimers, fifes, flageolets, tambourines, zithers and an innumerable quantity of parts of instruments and tools for tuning and repairing made, which include one piano action establishment, and there is almost a certainty that in the course of two years there will be a new piano factory established to make nothing but first-class instruments, and that, too, on a scale commensurate with the energy which has characterized the houses in this particular line in the last few years of their career. You may look upon it as certain that the circumstances which I have foreshadowed, and the position which I have indicated relating to this city, are certain to be fulfilled. It must be acknowledged that at the present time there is a certain amount of crudeness shown here, but all that is so rapidly disappearing that to any but the most hypercritical it is scarcely discernible now.

I am told that there is to be another piano action establishment here almost immediately; but notwithstanding the sanguine hopes of the gentleman who has been working in this new scheme it does not look like being realized right away.

Retail business has been excellent on the average and

orders to Eastern piano manufacturers have been frequent and liberal, and as a sample I can mention a house here who sent in orders for 166 pianos during the month of September—not cheap pianos, but high priced goods. This would a few years since have been thought to be a good large year's allowance on this grade of instruments. Nearly all of our retail houses have increased their business and all the manufacturers have enlarged their facilities and augmented their production, to say nothing of several new concerns which have recently begun to manufacture both in the city and at points contiguous to it.

All the schools and conservatories have this month announced a much larger clientele than ever before, indicating a future demand for instruments, the principal one being the ever favorite piano.

Take it all in all, the outlook for future business in the musical line has never been so favorable as now, and should nothing unusual occur to interfere with the favorable prospects there can be no doubt that these anticipations will be fully realized.

This city has been singularly free from the piano sharks who advertise fraudulent pianos, and who by misrepresentation manage to get a large price for very poor instruments. They don't seem to thrive here; a few have tried it, but the attempt is soon given up, undoubtedly because the scheme doesn't work profitably. However, there is another one in the field now on the north side of the city, who, I think, from an interview I had with him yesterday, is already too much frightened to become much of an annoyance to the regular trade. The party in question, a Dr. Zeno, has bought a couple of Chicago made pianos and stenciled one "Hallet & Davis" and the other one "Everett;" but the combined efforts of Major Howes, of the Hallet & Davis Company, Boston, and Mr. Church, of Root & Sons, in this city, are liable to have the effect of causing the enterprising dentist to stick to his tooth carpentering, and if he must go into the piano business at least have the decency to leave the names of reputable and legitimate makers alone. The makers of these two pianos could not possibly have known to what base uses their product was to be put, or they would never have sold these instruments; it is perfectly clear that the pianos were restenciled after coming into possession of the party offering them for sale, as the names are very roughly put on the fallboard.

In the place of the firm of Messrs. Wm. H. Bush & Co. we now have an incorporation under the title of the Bush & Gerts Piano Company, with a capital stock of \$400,000. No one except the old members of the former concern are

interested in the new, viz., Mr. Wm. H. Bush, Mr. John Gerts and Mr. Will L. Bush.

Mr. P. M. Zeidler, of Messrs. Strich & Zeidler, New York, was a visitor this week. Lyon & Healy will no longer be the representatives of this piano. I do not know whether Mr. Zeidler made any arrangements with any other house; if he did not there is a chance for some house to get an attractive piano.

Mr. J. W. Long, of the Jackson Piano Company, of Jackson, Miss., was in town this week, and arrangements have been made with several Chicago manufacturers to have their goods represented by the aforementioned concern.

Mr. Clarence Wulsin informs the writer that the Standard Piano Company, of Cincinnati, have bought a furniture plant, some 4 miles away from the Baldwin Piano Company's factory, on exceedingly favorable terms, and that the coming year the new company will produce 1,000 pianos of a medium grade. Lucien Wulsin is president and treasurer of the new concern, A. A. Van Buren vice-president, and George Armstrong secretary.

Here are three statements from prominent houses in this city indicating the amount of business done by each one in the month of September; they are actual facts and can be relied on. Lyon & Healy did business to the tune of \$200,000. The Kimball Company shipped 550 pianos and 1,400 organs, and the Chicago Cottage Organ Company's actual and precise shipments were 1,654 organs and 288 pianos—three records which I think are hard to beat.

The first Conover parlor grand which was sent to a musical institution has been unqualifiedly indorsed by the faculty. This does not surprise me; they could not have done otherwise without stultifying themselves. Two more parlor grands, one in oak, are ready to be brought to the warerooms; they are both fine, and no one welcomes such pianos more than I do, for the sake of the advanced reputation which must accrue to this city by the production of such fine musical instruments.

Mr. Napoleon J. Haines was on the avenue to-day. As he was closely scrutinizing the buildings it gave rise to the suspicion that a change of location for the warerooms was contemplated. He was looking for Patti, but soon discovered that she is not in Chicago at present.

A patent has been granted to the firm of Steger & Co., piano manufacturers of this city. It is a Techniphone attachment which is attached to the Steger upright pianos, causing the action to be made either light, medium or heavy, to suit the performer; also increasing or decreasing the volume of tone, according to the desire of the player.

## THE PACKARD ORGAN.



ONE OF THE

NEW STYLES

Packard Organs

MANUFACTURED BY THE

Fort Wayne Organ Co.,

FORT WAYNE, IND.

# PROGRESSIVE ATTAINMENT!

**SHAW**

(From Buffalo's Noted Musician, Composer  
and Director.)

BUFFALO, N. Y., September 20, 1892.

MESSRS. CULLIS & DEVINE,

No. 9 West Huron Street, Buffalo:

GENTLEMEN—After a year's test of the Shaw Pianos in St. Margaret's School I feel as if too much cannot be said in praise of them. The tone is rich, powerful and possesses that beautiful singing quality so admirably adapted for sustaining the voice. The action is firm, elastic and has repeating power equal to the Grand, and in finish and durability they are all that could be desired. I believe in a very short time the Shaw Piano will be recognized as one of the most perfect Upright Pianos made.

Yours very sincerely,

JOHN LUND.

**SHAW**

RESPECTFULLY SUBMITTED.

**SHAW PIANO CO.**, Matchless Shaw Pianos, Erie, Pa.

MANUFACTURERS OF THE

simply by the operation of a button and the drawing of a stop. The writer has seen some of the new Steger pianos at their warerooms, corner Wabash avenue and Jackson street, and considers the patent Techniphone attachment an excellent invention. The tone of their pianos is of a very refined and liquid quality, full and round. The action is delightful, the repeating qualities are grand.

The frequent annoyance of the keys sticking or the action working sluggishly in protracted damp weather is entirely overcome by this invention.—Chicago "Tribune."

Mr. Eberling, traveling salesman for Messrs. Wm. Knabe & Co., has been in town and visited the world's fair grounds under the auspices of Mr. P. J. Healy.

It is announced that the Anderson Piano Company, of Rockford, Ill., are to build a factory, 80x400 feet in dimensions and three stories high, which will be the largest factory there. I think there must be some mistake about these dimensions.

Fire damaged the organs in the storage warehouse of the Story & Clark Organ Company on Canal street this week. The building is some distance from the factory and the company had not ascertained the amount of loss, but whatever it may be they are fully insured.

Messrs. Tryber & Sweetland have just produced another new and attractive style of organ case, and anyone wanting a thoroughly reliable and well made organ should examine the "Lakeside."

The Mason & Hamlin Company are moving their stock of pianos and organs to 185 and 187 Wabash avenue, second floor. Mr. J. O. Nelson, the new manager, is busy at work getting things in shape, and expects to be completely to rights in a very few days. Notwithstanding the chaotic condition of affairs incident to a removal, and the fact that Mr. Nelson only returned to the city last week after an absence of several months, he has already begun to do business and has disposed of two "Liszt," some lesser priced organs and a couple of pianos. He is an excellent salesman, and I predict for him success; in fact his past success is almost a guaranty of his future career.

Mr. Henry Detmer has taken the Behrpiano, which in addition to the old reliable Behring and the Starr pianos gives him an excellent line to work with. Mr. Detmer imports his own musical merchandise and keeps everything from a jaws harp to a piano and a large stock of sheet music. His removal from the west side to his present fine quarters in the Schiller Theatre Building has already proved to be a good one, and in one line, that of sheet music, I learn that the business has increased in really fabulous proportions.

Thomas Floyd-Jones is making an extended Western trip. The grand piano trade is increasing in this city. The Chickering-Chase Brothers Company certainly get their share of this trade, in September their record being four full sized concert and seven small grands. The same house are having a proportionate increase in their upright piano business, and Mr. M. J. Chase evidently means business with the Chase Brothers parlor grand, as new ones make their appearance in the warerooms here with great regularity, to be just as regularly secured by musicians and musical people who must have grands.

#### The Aeolian.

THE conductor of an orchestra directs his band with a baton. He plays no instrument; he merely plays upon the players, and they in turn play upon their instruments. He reads the composition—the overture, the symphonic poem, the symphony or the march, waltz or polonaise or whatever it may be—from his partitur, as the German calls it, or the score as we call it, and a poor, base name it is. He has certain views and notions regarding the interpretation of the composition he directs; notions regarding the time or tempo, as the German calls it, the phrasing, the rhythmic balancing or the dynamic effects. These notions he expresses at will, through the combined men constituting the orchestra. To succeed effectively, every man in the orchestra must become an automaton for the time being, for if, let us say, there are 60 men in the band and there is no conductor, it might be possible that they could all play together, but as each one would then be permitted to exercise his free will and consequently apply his own interpretation, there would be no intelligent musical result.

The only intellectual performance, the only kind of performance that is recognized on part of an orchestra, the only possible performance is such as is given under the personal direction of a conductor, and that conductor being responsible for the result can only become individualized by operating upon his great automaton, through the individual automaton, the player of the instrument. When they all play just as he wants them to play, when they become perfectly automatic under his sway, then only does he secure the interpretation he desires.

But they must be able to play just as he must be able to read the score at sight—prima vista, as the Germans calls it—and conduct.

The Aeolian, an instrument which has created a great deal of talk in recent years among musical people, does just what the orchestra does. Its various stops represent

the variety of players of an orchestra. There are the viola, the hautboy, the corno-inglese, the violone, the flautina, the clarion and many others, and also the stops of the great organ, the diapason, the melodia, the celeste, the dulcet, the clarabella and the ponderous sub-bass. These stops can be used to produce solo effects, and they can also be used in their various combinations and in their totality to follow out orchestral effects in your own drawing room or study.

Within the precincts of your own home you can control these automatic stops, just as the conductor controls his automatic stop, his player, his viola or his hautboy or his corno-inglese. You can follow your own ideas or notions of how a symphony, an overture, a march, a waltz should be played; the Aeolian plays it for you as you want it played. It is therefore the very reverse of an automatic instrument; it does not play for each performer in the same manner, like an automatic instrument would; on the contrary, it does what the orchestra does; it plays for each conductor of it as the orchestra plays for any conductor. You are the conductor of the Aeolian, it does for you exactly what the orchestra does for its conductor for the time being. When the conductors are changed different effects are produced in the orchestra as well as in the Aeolian.

Many persons who are not educated as musicians are notwithstanding excellent musicians by nature and the culture attained from the routine of listening. To these we suggest a visit to the warerooms of the Aeolian Company, 18 West Twenty-third street, and a trial of the ingenious instrument.

A great surprise is also in store for the practical musician who tests the Aeolian. He will find it remarkable in many of its phases, and he will then understand how it has come that many eminent musicians have indorsed the instrument.

#### Removal.

LINS & CO., piano manufacturers, located at No. 210 West Thirty-fifth street, are removing to larger quarters in the factory building 357 West Fortieth street. They are now provided with the necessary machinery, steam heat and other practical conveniences and expect to average about 50 pianos a month.

Canton's chances are excellent to secure a church organ factory, if certain inducements can be made. Prof. Victor Frei has started the ball a-rolling, and has turned the business over to the board of trade. That organization will investigate the facts of the case, and if they are found to be as represented lines will be thrown out. The establishment at present employs 40 men, and it is for the purpose of increasing this force that a new location is desired.—Canton, Ohio, "Repository."

A SELLER.

A STAYER.



# WISSNER.

A PIANO FOR THE DEALER AND THE PUBLIC.

294, 296, 298, 302 FULTON STREET,

BROOKLYN, N. Y.

VIBRATIONS OF SCALE C PURE TONE AND TEMPERED SCALE AT INTERNATIONAL PITCH 435A.  
BY THEODORE P. BROWN, OF WORCESTER.

Octaves.	C	C sharp or D flat.	D	D sharp or E flat.	E	F	F sharp or G flat.	G	G sharp or A flat.	A	A sharp or B flat.	B	
Sub-Contra,	Pure, .	16,313	....	18,352	....	20,391	21,750	....	24,469	....	27,188	....	
	Tempered, .	16,166	17,127	18,146	19,225	20,368	21,579	22,862	24,221	25,662	27,188	28,804	
Contra,	Pure, .	32,625	....	36,703	....	40,781	43,500	....	48,937	....	54,375	....	
	Tempered, .	32,332	34,254	36,291	38,449	40,735	43,158	45,724	48,443	51,323	54,375	57,608	
Great,	Pure, .	65,250	....	73,406	....	81,563	87,000	....	97,875	....	108,750	....	
	Tempered, .	64,663	68,508	72,582	76,898	81,470	86,315	91,448	96,855	102,646	108,750	115,217	
Small,	Pure, .	130,500	....	146,813	....	163,125	174,000	....	195,750	....	217,500	....	
	Tempered, .	129,326	137,016	145,164	153,795	162,941	172,630	182,895	193,770	205,292	217,500	230,433	
Accented 1,	Pure, .	261,000	....	293,625	....	326,250	348,000	....	391,500	....	435,000	....	
	Tempered, .	258,652	274,032	290,327	307,591	325,881	345,259	365,789	387,540	410,585	435,000	460,866	
Accented 2,	Pure, .	522,000	....	587,250	....	652,500	696,000	....	783,000	....	870,000	....	
	Tempered, .	517,304	548,064	580,654	615,181	651,762	690,518	731,578	775,080	821,169	870,000	921,732	
Accented 3,	Pure, .	1,044,000	....	1,174,500	....	1,305,000	1,392,000	....	1,566,000	....	1,740,000	....	
	Tempered, .	1,034,608	1,096,138	1,161,308	1,230,362	1,303,524	1,381,036	1,463,156	1,550,160	1,642,338	1,740,000	1,843,464	1,953,080
Accented 4,	Pure, .	2,088,000	....	2,349,000	....	2,610,000	2,784,000	....	3,132,000	....	3,480,000	....	
	Tempered, .	2,069,216	2,192,256	2,322,616	2,460,724	2,607,048	2,762,072	2,926,312	3,100,320	3,284,676	3,480,000	3,686,928	3,906,160
Accented 5,	Pure, .	4,176,000	....	4,698,000	....	5,220,000	5,568,000	....	6,264,000	....	6,960,000	....	
	Tempered, .	4,138,432	4,384,512	4,645,232	4,921,448	5,214,096	5,524,144	5,852,624	6,200,640	6,569,352	6,960,000	7,373,856	7,812,320

## Mason &amp; Hamlin.

REFERRING to the article in one of our recent issues regarding the transfer of Chickering & Sons' wholesale business to the Boston house, it is interesting to consider the similar action by the Mason & Hamlin Company last May and to inquire how the move has worked.

On May 28 Messrs. Mason & Hamlin sent out from their Chicago house the following letter:

CHICAGO, May 28, 1892.

DEAR SIR—The directors of this company have decided to transfer our Western wholesale business to the parent house in Boston.

By dealing with you from our headquarters in Boston, and by shipping goods "direct from the factory," we shall be able to offer you certain and decided advantages hitherto impracticable, among which may be mentioned:

First—We can and will sell to agents who push our instruments satisfactorily at lower prices than we can possibly quote you through our Chicago branch.

This will apply to both our pianos and organs. As to our double reed organ the new prices will come much nearer the prices of the "cheap" organs which have flooded the country the past 10 years, and will enable agents to largely increase their sales of Mason & Hamlin organs, which in quality stand alone to-day as always.

We think this matter of lower prices will be appreciated in these days of keen competition and small margins of profit.

Second—By ordering your goods direct from the factory—where we constantly have in stock ample supply of all leading styles—greater promptness in shipping is insured.

The directors of the company in Boston will be enabled to come into more intimate relations with their agents than heretofore, will be better able to study their needs and to know their desires and requirements; and while this is more of a pleasure and of greater advantage to us than to you, yet we can, perhaps, in this way serve you better than in the past. It will at all events be our earnest endeavor to serve you in every possible way.

Will you kindly, therefore, in future send your orders and remittances to Boston instead of Chicago?

Let us hear from you. Yours very truly,

MASON & HAMLIN ORGAN AND PIANO COMPANY.

A. A. Tarbeaux.

We predicted at the time that the above was a wise move on the part of the Mason & Hamlin Company.

and we learn upon inquiry that the result has been entirely satisfactory.

There has been a steady increase in the company's business ever since, and the old prestige of the house as one of Boston's leaders in the music trade industry has been strengthened in manifold directions.

## Incorporated.

THE following circular has been mailed to this office for circulation. It refers to the incorporation of the piano plant of Keller Brothers & Blight, one of those active young concerns that has been pushing its way ahead in a manner to attract unusual attention in trade circles. The circular reads:

The Keller Brothers & Blight Company.

MANUFACTURERS OF THE CELEBRATED KELLER BROTHERS PIANOS,

East End, Bruce avenue, Bridgeport, Conn.

Capital stock, \$50,000 = 1,000 shares at \$50 per share. Board of directors—Joseph Keller, president; Charles Keller, vice-president; William M. Blight, secretary and treasurer; F. W. Marsh, of Marsh, Merwin & Lemmon, bankers; Geo. O. Lines, manager of East End Railway Company.

With increased facilities and enlarged quarters we are prepared to contract for the supply of any quantity of upright pianos. We have sent you our recent catalogue showing five styles of pianos, each style in four different kinds of woods.

Don't fail to communicate with us if you are not already supplied with our price list.

Yours truly,

THE KELLER BROTHERS & BLIGHT COMPANY,  
Bruce avenue, East side, Bridgeport, Conn.

Dated October 1, 1892.

Articles of Association of the Keller Brothers & Blight Company.

The undersigned hereby associate as a joint stock corporation under the statute laws of this State by articles of agreement, as follows:

ARTICLE I. The name by which the corporation shall be known is the Keller Brothers & Blight Company.

ART. II. The purpose for which it is constituted is to purchase and own the business and property of Keller Brothers & Blight, and to operate said business and carry on therein the manufacture of pianos, and to acquire, own, deal in, sell, lease or mortgage such property as is customarily acquired, owned, dealt in, sold, leased or mortgaged by a piano manufacturing business and in building up and retaining their patronage and trade and generally to do all things incidental to said business.

ART. III. The corporation is to be located in the town of Stratford, County of Fairfield and State of Connecticut.

ART. IV. The amount of its capital stock is \$50,000, divided into 1,000 shares of the par value of \$50 per share, and the said capital stock shall be of two kinds, namely, preferred and common stock; and the common

stock shall consist of 500 shares of the par value of \$50 per share, and the preferred stock shall consist of 500 shares of the par value of \$50 per share.

ART. V. Each subscriber to these articles agrees to take the number of shares of said capital stock annexed to their names, each share to be of the par value of \$50, and to pay 20 per cent. thereof in cash at the time of subscription and the balance thereof in installments, as called for by the directors.

Dated at Bridgeport, Conn., this 20th day of September, A. D. 1892.

Subscribers' Names.	No. of Shares.
William M. Blight.	501
G. O. Lines and F. W. Marsh.	50
D. F. Hollister.	50
Joseph Keller.	1
Charles Keller.	1
Keller Brothers & Blight.	997

Total ..... shares. 1,000  
The foregoing is a true copy of the original articles of association of the Keller Brothers & Blight Company.

Attest: W. M. BLIGHT, Temporary Clerk.

## WAIVER OF NOTICE.

NOTICE of the first meeting of the Keller Brothers & Blight Company.

The undersigned being all the subscribers to the capital stock of the Keller Brothers & Blight Company, a joint stock corporation to be organized under the statute laws of the State of Connecticut, hereby unite in calling the first meeting of said corporation, to be held at the United Bank Building, No. 46 Bank street, in the town of Bridgeport, County of Fairfield, in said State, on the 21st day of September, A. D. 1892, at 9 o'clock A. M., and we do hereby severally, each for himself, waive all rights to, and agree to dispense with, the 15 days' notice for said meeting, specified in the statute laws, under which said company is to be organized, and this instrument is to be recorded at length upon the records of said corporation.

Dated at Bridgeport, Conn., this 20th day of September, A. D. 1892.

WILLIAM M. BLIGHT.

GEO. O. LINES.

F. W. MARSH.

JOSEPH KELLER.

CHARLES KELLER.

KELLER BROTHERS & BLIGHT.

D. F. HOLLISTER.

The foregoing is a true copy of the original waiver of notice of the first meeting of the Keller Brothers & Blight Company.

Attest:

W. M. BLIGHT, Temporary Clerk.

## New Branch.

O. C. CADWELL & CO., of Sioux Falls, have made arrangements to open a music store in Mitchell on September 28. They will carry in stock an elegant line of pianos and organs of standard makes, and their terms and prices are within the reach of all. I. P. Lounsberry, who is well known in Mitchell, will have charge of the branch and extends a cordial invitation to those who are desirous of purchasing an instrument to call and see him. He has sold pianos for 25 years and when he passes judgment on an instrument it is worth buying.—Mitchell, S. Dak., "Republican."

# MUEHLFELD & CO.,

MANUFACTURERS OF

# PIANOS

IN THE CITY OF NEW YORK AT 462 EAST 136TH STREET,

Take the liberty of informing the Piano Trade of the Union that the MUEHLFELD PIANO is an instrument with which every dealer should become thoroughly acquainted—in his own interest.

## CONSTRUCTION.

THE MUEHLFELD PIANO is made of the best materials by first-class workmen. Our cases are made by one of the largest and most reputable houses in New York, while our other supplies are obtained almost exclusively from first-class firms. Every detail of the work is under the personal supervision of Mr. Muehlfeld himself.

## TONE.

SPECIAL ATTENTION is given to the tuning and tone regulating of the Muehlfeld Piano by the maker—that being his special branch of the business, and the one with which he has been so successfully identified for many years past. The fact that he is also a thorough musician will no doubt have its influence in this connection.

# "All the World Loves a Lover."

ALL THE WORLD LOVES THE

TONE OF THE CHARMING

# "CONOVER" PIANO

We Purchased the Conover Piano Factory (for Cash) in  
January, 1892, and are NOW receiving

**5 CONOVER PIANOS EACH DAY.**

**30 CONOVER PIANOS EACH WEEK.**

**1,560 CONOVER PIANOS THE FIRST YEAR.**

This is an UNPARALLELED SUCCESS in the Production of

# A STRICTLY HIGH GRADE PIANO.

**1,654 Chicago Cottage Organs were SHIPPED in SEPTEMBER.**

This is ONE-FIFTH of the entire Organ business done  
in the United States during this month.

We shall ship 1,700 Organs in October, notwithstanding we close  
three days to assist in the Dedication of the

**"WORLD'S FAIR."**

We also PURCHASE and pay for more Pianos DIRECT from the  
Manufacturers than ANY other Firm in the United States.

---

**CHICAGO COTTAGE ORGAN COMPANY,**

WHOLESALE AND RETAIL WAREROOMS:

**215 WABASH AVENUE, CHICAGO, ILL.**

# COMMISSIONS.

## Opinions of the Dealers.

### WHAT SHALL BE DONE?

### A GREAT EVIL.

IT is an old custom to pay music teachers, musicians and many others not in these categories a percentage of the amounts received from the sales of pianos and organs influenced by them, or claimed to have been influenced by them. In the early days of the music trade, before competition had become so keen and energetic as it now is, this payment of commission on sales was limited to music teachers who had an acknowledged prestige in their communities, who really influenced sales and who were the instrumentalists (to coin a new name) in the transaction. In those halcyon days no dealer would dream of paying a commission unless the instrumentalist had actually performed his function; had actually created the demand or influenced the sale. In those days the teacher of standing only could influence to any extent and the number of teachers was relatively small.

As the piano and organ business extended and grew and the number of teachers increased the payment of commissions rapidly became an important side issue with teachers and musicians, as well as others who had become inoculated with the practice; many dealers aided in generating the system by offering in voluntary fashion the payments of commissions, and during the past dozen years the practice has grown to such an extent that it has become degenerating and demoralizing in the great majority of cases, and the complaints and discussions on the subject have made it manifest that what at first had been looked upon as a valuable aid to the piano and organ trade is now nothing less than a dangerous evil, which must be curbed as quickly as possible in order to save the dealer from constant losses of actual money, of sales and of reputation.

With a view to sounding the dealer on this subject THE MUSICAL COURIER recently mailed letters to firms all over the Union, of which the following is the text:

OFFICE OF THE MUSICAL COURIER,  
19 Union Square, W.,  
CITY OF NEW YORK, September 13, 1892.

DEAR SIR—Are you suffering much from the commission evil and from the demand made by music teachers and others for commissions on the sale of pianos and organs?

Can you suggest a remedy? Have you any views to express on the subject?

We are desirous to secure the opinion of the leading firms of the piano and organ trade on this subject, and would be glad to hear from you. Yours,

MUSICAL COURIER COMPANY.

About 200 replies are published in this issue of the paper. They are sufficiently surprising to create instant and universal comment in the trade, which will now become conscious of the extent of the evil. But

the most surprising feature of the correspondence does not appear in these columns, as the majority of replies came from houses and firms WHO REQUESTED US NOT TO PUBLISH THEIR ANSWERS. The fear of retaliatory measures on the part of the commission fiends is seen in some of the letters published, and in a few instances the writers requested us to withhold their names, which we have done. Those letters received by us with the requests NOT TO PUBLISH THEM are all in evidence of the existence of a well grounded belief that the commission fiend would DAMAGE THE PIANO AND ORGAN DEALER who had the temerity to announce HIS POSITION PUBLICLY.

This illustrates a remarkable state of affairs.

Here we find that this country is virtually infested by an unorganized band of vultures, who are preying upon the piano and organ dealers; who go about in stealth, collect the names of prospective purchasers, hand them in to all or nearly all the dealers in their respective communities, and then demand and SECURE a commission, and, if not paid, damage the firms who refuse to recognize the claims.

Many legitimate sales are interrupted, interfered with, ruined or absolutely killed off; many sales are spoiled because the dealers make them with reduced profits in order not to antagonize the fiend; many purchasers are overcharged or are induced to buy lower grade goods in order to have the devouring commission fiend well fed; many sales, if accomplished, are disturbed by the interference of a foreign element, the introduction of which was not calculated upon during the progress of the negotiations.

The rivalry and competition of the present day give to the commission fiend a scope of operations not anticipated in former years. The opportunities for increased percentages are growing daily and there is no limit to the possibilities in store for those who make it their business to draw money from the sales of musical instruments.

What is to be done?

The time has come when some steps must be taken either to acquaint the public at large with the prevalence of this evil or concerted action must be taken to stop a system so venal and corrupt as the present commission evil.

#### Two Plans.

THE MUSICAL COURIER believes that it has some remedies at hand to correct the abuse. There is no possibility of co-operation or of successful organization among the dealers. The information contained in these letters and their tone are indicative of the utter hopelessness of such an effort or scheme. The dealers, if they should be able to combine in each community, seem not to have any confidence in the integrity of their mutual promises, but combining would be successful only if all would enter the combination, and there will always be found some dealer who will refuse to enter into such an agreement.

To give general publicity to the existence of the evil is one of the two plans we suggest. If the public at large could become acquainted with the fact that each sale of a piano or organ involves the payment of a commission, unless made directly with the firm and without suggestion or interference from outside parties, and that there is no such mystery in the construction of pianos and organs as the public have been led to suppose, a great advantage would accrue to the dealer. If the dealer would be able, through the exposés of the evil in public print, to demonstrate that the public are the sufferers and that purchasers who depend upon teachers, friends, &c., to advise or select instruments are the victims and that they, the purchasers, must pay for this advice, great headway would be made in combating the evil.

The press in each community could be appealed to and circulars could be issued and distributed, and other methods applied to give the public a clear and concise explanation of the extent of this corruption, and it would be abated in time.

The other plan is the law.

It should be made in each and every State a misdemeanor to receive, ask for, demand, or pay a commission on the sale of a piano or organ. As there is no ORGANIZED opposition to the introduction and passage of such a law, the active dealers in every State could easily have it placed in the statute books of their respective States. The insurance companies did this thing in New York State and they got rid of thousands of commission fiends at one blow. The

piano and organ dealers can do the same thing in this and in every other State. If they fail to make any efforts to do so, we shall conclude that there is no commission evil.

#### A Plan of Their Own.

JACKSONVILLE, Ill., September 10, 1892.

THE commission evil is omnipresent, but we have a system of handling it (copyrighted), which not only robs it of its terrors, but converts it into a valuable helper.

TINDALE, BROWN & CO.

#### Betrayal of Friendship.

LEXINGTON, September 18, 1892.

I DISCONTINUED the piano business six years ago, principally on account of the sales by instalments and the commission plan. I am one of the few teachers who will not accept commissions on sales. I make enough money by legitimate teaching. As commissions are now paid it is but the betrayal of a friendship. A piano customer goes to the teacher for assistance (which is purely imaginary) and has to pay an extra price by reason of that friendship.

If this thing is to be continued let it be done as I saw it in Amsterdam (Holland) six years ago. Every dealer on every piano sold adds 10 per cent., which is mailed to the last teacher employed. In the few cases where no teacher is concerned the dealer makes that additional 10 per cent. I saw a piano sold there for \$400 (1,000 florins). The dealer asked the lady who her teacher was. She replied that she had no teacher, but two years ago Mr. — taught her. I saw that dealer mail a check for \$40 to that teacher. The dealer told me that said teacher would doubtless make the occasion to call on the lady and praise her piano, making her entirely satisfied. He added that if he did not pay commissions the last teacher on hearing of the purchase and seeing the piano would usually "damn it with faint praise," saying: "Yes, it is not a bad piano. The tone might be a little more even. I have known such pianos to stand tolerably well," &c. The purchaser in that country pays no more with a teacher than without one. If all piano dealers and manufacturers would make this a trade union by-law I think it would be best for all parties concerned. In the absence of such a by-law an honest, reputable dealer has the entire profession against him and has uphill work all the time.

R. DE ROODE.

#### An Agreement.

MACON, September 15, 1892.

THE reform you have in view on the line of blotting out the "commission" scourge is of vital importance to the piano and organ trade, and I do not see how the trade can ever be in a healthy condition until not only the "commission" plague be crushed out of existence, but the instalment system be remodeled or reduced to a business basis and brought within the scope of reason.

You ask if we are suffering from the commission evil. At present we are, but we enjoyed up to a few months ago almost a year of unalloyed peace, and this is the way it came about. The music houses of this place entered into the following agreement:

"NO MORE COMMISSIONS."

"We, the undersigned, have this day entered into an agreement to have no more local commission agents, and to pay no one a commission to sell our instruments in this city.

"We feel that the established reputation of our instruments, backed by our personal guarantee and the warranties of the manufacturers, is ample protection to the customer, and we cannot see that in justice to ourselves we should pay commissions to persons who express an opinion as to a prospective purchaser.

"We feel that if there is any commission or discount to be made it should go to the person buying, and not to an outsider, who too often claims experience in piano construction, when in point of fact the experience does not justify the assumed responsibility of the critic.

"Purchasers will find our instruments fully guaranteed; therefore we will pay no more commissions to those who are 'putting in good word for us.'

"We have deemed it advisable to publish this agreement in the Macon papers.

"GEORGIA MUSIC HOUSE.

J. W. BURKE & CO.

M. L. MUNGER.

R. J. ANDERSON.

"MACON, Ga., November 10, 1892."

As I have said this most advantageous agreement lasted almost a year, and during the time we completely choked out the commission outrage. But in October, 1891, D. H. Baldwin & Co. opened an agency in this place under the management of a retired sewing machine agent. No amount of persuasion could induce this man to join us. He gave as a reason that the commissions paid were the "life of the sewing machine business," and he felt that it would be "the life of the music business." So the agreement "passed from life." I am inclined to think that our contemporary has found that the commissions paid are not the "life of the music business."

I think these greatly needed reforms are in the hands of

## WONDERFUL IMPROVEMENT IN PIANOS.

## Phelps' Harmony Attachment

MANUFACTURERS SAY IT IS

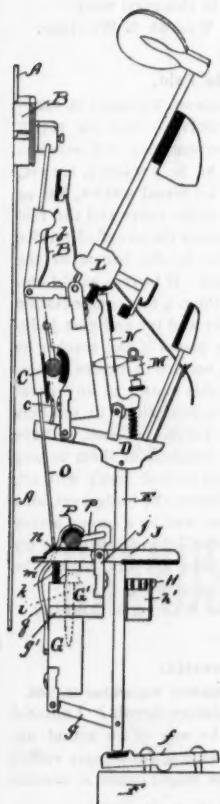
"The best Pedal arrangement in existence."

"It is what we have all been seeking but never found."

"It is the only complete, radical and really valuable addition to piano actions."

"It is as far ahead of any other Pedal arrangement as a palace car is ahead of a lumber wagon."

## "IT IS A SUPREME SUCCESS."



Patented in the United States,  
Great Britain, France,  
and Belgium.  
Patents pending in Germany and  
Canada.

The Harmony Pedal is designed to do the work of the Forte Pedal, but does it on different principles and obviates many of its disadvantages. When the Harmony Pedal is depressed the dampers do *not* leave the strings, but as each key is subsequently struck its own damper is automatically locked open or away from the strings and the tones thereof sustained, while all other strings remain damped and silent, and *only the pure tones* of the keys struck are heard. But each key when struck also automatically unlocks and closes the dampers of other keys previously struck which would discord with itself, and hence only harmonizing tones are sustained and nearly all discords are silenced *without the necessity of raising the pedal*, and without the necessity of silencing tones which would harmonize. Moreover, whenever a damper is closed, whether by raising the pedal or by striking another key, it remains closed until its own key is again struck and *perfect damping* ensues. It will automatically silence discords in the treble or bass without the necessity of raising the pedal and silencing the opposite part, and the legato effect is more perfect than can be otherwise produced.

These are musical effects which no artist can possibly duplicate with the Forte Pedal, because the Forte Pedal must open or close *all* the dampers whenever it opens or closes *one*. When the Forte Pedal is depressed every string in the piano responds lightly to the striking of a single key, thus producing and sustaining *an impure tone*. To avoid sustaining discords the Forte Pedal must be frequently raised and all the dampers allowed to press against the strings, thus silencing concordant as well as discordant tones; but it usually happens that the strings are not completely silenced by the working of the pedal, and tones are partially continued which ought to have been entirely suppressed.

Any performer can hold down the Harmony Pedal with good musical effect, but the Forte Pedal must be worked with great musical skill and ability, and it is admitted by all experts that the great majority of pianists never acquire the art of pedaling properly.

The Harmony Pedal may also be used as a Sostenuto Pedal.

The Harmony Attachment makes no perceptible difference to the "touch," and is not likely to get out of order.

For further information call on or address the following Piano manufacturers:

**MALCOLM LOVE PIANO CO., Waterloo, N. Y.**

**JAMES & HOLMSTROM, 231 and 233 East 21st St., New York.**

**NEWBY & EVANS, Southern Boulevard and E. 136th St., New York.**

**A. M. MCPHAIL PIANO CO., 167 Tremont St., Boston, Mass.**

**THE A. B. CHASE CO., 16 West Main St., Norwalk, Ohio.**

**STULTZ & BAUER, 338 and 340 East 31st St., New York.**

**J. H. PHELPS, Patentee, Sharon, Wis.**

the manufacturers. The retail trade will never, in my opinion, drive out the rot which is consuming it until made to do so.

Very truly, E. D. IRVINE,  
Georgia Music House.

Should Buy Musical Couriers.

PHILADELPHIA, Pa., September 18, 1892.

I N reply to your letter 10th inst., will say we, as well as other houses, suffer more or less from the "commission fiend." You ask if we can suggest a remedy. Yes, a good one. Let THE MUSICAL COURIER sail into it as has the stencil piano, and let every dealer in the United States buy from 500 to 1,000 copies to distribute for the general public to read.

GEORGE R. FLEMING & Co.

Too Modest for Suggestion.

BANGOR, September 18, 1892.

WE are in receipt of your letter of inquiry, and have to say we are not pestered as much by these "commission fiends" as many dealers are; nevertheless we are of the opinion that the sooner they are abated the sooner the dealers will begin to enjoy life.

As we are quite young in the business, with a reputation for extreme modesty, we will not venture to offer any suggestions, but will leave the field to those who have had more experience, hoping some mind will throw a proper light on the subject.

We are heartily in accord with anything that will remedy the evil, and wish you success in your good work.

Respectfully M. H. ANDREWS & Co.

Forfeit \$500.

COLUMBIA, S. C., September 18, 1892.

I N answer to your inquiry will state that we have not suffered to any extent. We believe that when music teachers aid in making sales they should be remunerated. If an agent or dealer has a distinct understanding with a music teacher, who is only to be remunerated for sales influenced and not to conflict with any sale which is being worked up by agent or dealer from whom he receives remuneration, do not think much harm will come from it.

If we suffered like the dealers and agents in New York and other large cities would suggest a union of all the leading companies, agents and dealers, and agree to cut off the evil by not offering any commission to any music teacher, and if a violation by anyone who joins the union to forfeit a sum of \$500. This certainly would end the trouble.

Very truly yours, M. A. MALONE & BROTHER.

Non-Commission Policy.

SEATTLE, September 9, 1892.

REGARDING your inquiry as to our views on the commission evil will state we are having but little trouble from that source. We adopted the non-commission policy from the start. We found it a little uphill business for a while, but we finally succeeded in convincing teachers of merit that they could ill afford to compromise their profession by meddling with the sale of pianos. This line of reasoning would of course have no effect on the lower class of teachers, so we have published from time to time and scattered broadcast articles similar to clipping inclosed.

We now enjoy a fine trade, second to none in the State, and have the good will and friendship of the very best teachers and musical people throughout our territory.

We believe if this policy was generally adopted it would be but a short time till the piano commission fiend would be a thing of the past.

We are pleased to know that you are so earnestly agitating this important question. Very truly yours,

O. E. PETTIS & Co.

Defy the Bloodsuckers.

FORT SMITH, Ark., September 18, 1892.

REPLYING to your letter of the 5th, I am sorry to say the "commission evil" is a common one here. But I am proud to say we have a conservatory with a faculty educated on a higher plane of morality and to a keener sense of professional ethics than the common blackmailer. The majority of your readers are no doubt familiar with the tactics of these parasites, from the sublimely disinterested, almost religiously scrupulous hypocrite up (or down, I hardly know which) to the downright fakir, who generally tries to make a "straddle" by "seeing" all the dealers in the city, and claiming a commission from the dealer who finally makes the sale to the bewildered recipient of so much "disinterested" attention.

You ask me to suggest a remedy and express my views. My remedy is to bid defiance to the bloodsuckers; pay commissions only where due on contract; expose all unprofessional demands and schemes, and with a perfect confidence in the final triumph of right principles I look to our real musical institutions and THE MUSICAL COURIER to help eradicate these moral defects and elevate the piano above the junk shop. Get after the dealer who "stands in" with these moral wrecks. The type abounds. Let your scorching blade reach him before this crusade ends. It may do good.

Very respectfully yours, W. A. BLACK.

Dealers to Blame.

CLEVELAND, September 19, 1892.

YOUR letter of the 18th regarding the "commission evil" would admit of a lengthy treatise, but I'll cut mine as short as possible. In answer to your first question, I believe all dealers suffer more or less, and the general piano trade greater. I blame the commission evil as being partly responsible for the exorbitant profits that piano dealers are supposed to make. The public is aware that all music teachers (to say nothing of Tom, Dick and Harry, or anyone in fact) are the recipients of flattering commission offers for their aid or even the mere mention that so-and-so will buy a piano some time. The dealers are to blame. They offer too much and too many, and then damage themselves by not fulfilling their promises. And in this the city dealer is equally as bad as the rural one. Experience as a teacher, a salesman and a dealer convinces me that to remedy the evil is to either draw the line on all commissions or adopt something similar to the following plan, to wit:

1. Give no commission (or a very small one) for the mere name of a buyer.
2. Offer no commission to anyone who is not calculated to solicit or lend influence.
3. Insist on their aid or their presence with the buyers (if city buyers) at your store.
4. See that they work for you, and you only, and have no arrangement with other dealers.
5. Insist upon having working agents, and have few of them, so as not to interfere with each other. To such pay liberal commissions. Respectfully yours,

W. S. FIRESTONE.

United and Honest Pledges.

JACKSONVILLE, Fla., September 18, 1892.

I PAY no commissions to teachers in this city. I do pay commissions to teachers in other places, but they earn their money by working up and closing sales. I believe my competitors work on nearly the same lines. I presume I lose an occasional city sale, but I more than twofold make up this loss by having it understood that I pay no commissions.

Customers generally have sense enough to know that if their teacher is paid a commission the amount must be added to the price of the piano, and no one will knowingly pay \$20 to \$50 for an opinion that is on the market to be sold to the highest bidder. I have teachers who work loyally, not for me, but for the instruments I represent. When Christmas comes, these instruments, as it were, remember their friends. Any remembrance is voluntary and not a regularly levied tax.

As a remedy for this evil, which I know exists to an alarming extent in other places, I can only suggest united and honest pledges by the dealers to stop it. Supposing one dealer in five refuses to join in the crusade, it would be a very easy matter to post the community on the true condition of affairs, and "they'll be wid ye," sure. No one takes delight in being bled. I imagine it would be difficult to carry out this plan in large cities, but quite feasible where there are not over six or seven dealers in the place.

Very truly, A. B. CAMPBELL.

New Man with Good Views.

CANANDAIGUA, September 18, 1892.

I N reply to yours of 12th inst. would say I am not at present suffering from the "commission evil." I am comparatively a new man in the music business, and do not at present carry a stock or employ canvassers. I have been in the business long enough to have some "views" upon the subject. I am opposed to the system as it exists of paying music teachers for their influence. I believe it is not only prejudicial to the interests of the dealers but also to the purchaser. I have known a case where a music teacher for a given sum recommended an instrument to a purchaser which the music teacher had never seen before and which was not her choice; but her "influence" was purchased for so much money. I am sure such a system is not just and equitable.

I don't at this writing think of a remedy that would prove efficacious. There would have to be a concert of action on the part of dealers, very hard to secure on account of the desire on the part of most of us to "get there and do the business."

I think the teachers themselves should take the initiative and not sell their influence; which in many cases amounts to selling themselves. The public naturally look to a teacher as authority, and their judgment should not be biased by the consideration of a few dollars which they will receive for recommending a particular instrument.

Yours respectfully,

R. N. JONES.

Don't Offer; Don't Pay.

HARRISBURG, September 14, 1892.

YOUR favor of 13th to hand. In reply we have not much to say in the matter, as we do not pay commissions, and think dealers are the fault, as they nearly all encourage it by offering the same. The only remedy for it we would suggest is not offer it and not pay it, and if all do so it will not be long until the suffering is ended.

Yours truly, JOHN BROTHERS.

Little to Say.

BATAVIA, September 18, 1892.

I HAVE very little to say on the subject you refer to. I think teachers, also persons who influence trade, should be paid a reasonable sum for such service.

Yours truly,

E. B. PAGE.

They Submit.

RIVERSIDE, Cal., September 10, 1892.

WE are sufferers, but know of no remedy until manufacturers and wholesale dealers and music publishers shut down on it, and then retailers can control it, but as long as the above named advertise rates and commissions to teachers we have to submit or lose their trade and influence.

Yours truly, W. S. HAWES & SON.

Unanimous Action.

CLEVELAND, September 14, 1892.

YOUR favor at hand. The commission evil exists here as elsewhere to an alarming extent, and we in common with other dealers suffer accordingly. We would be very glad to co-operate with you in an endeavor to bring about a reform in this direction, but confess ourselves at a loss to suggest a remedy. Certainly the unanimous action of all dealers in each business centre would be necessary to make it effective, and this we fear would be difficult to bring about.

Yours, H. M. BRAINARD COMPANY.

Expose the Tricks.

OLEAN, September 14, 1892.

AT present we have no reason to complain from the demand of the commission fiend, as we have long since sworn off paying commission. We found that they frequently gave the name of a prospective customer to two or three rival dealers, which, of course, would insure them a commission in event of the sale. We have concluded that customers our canvassers cannot find and sell to we will let go. As a remedy for this evil we would suggest that you expose the tricks in the commission trade through the columns of THE MUSICAL COURIER; then every dealer could arm himself with a copy and this would help overcome the influence that a teacher might have with a customer. We hope you will continue and succeed in this good work.

Yours respectfully, WEAVER & WILLIAMS.

Teachers Should Be Paid.

TOLEDO, September 18, 1892.

YOURS of the 10th inst. received, and in reply will say: We approve of compensating for services rendered by any person, whether he be a teacher, lawyer, doctor or clergyman, if they render an actual service, but as most of these services are rendered under cover and the real motive of the teacher is hidden, it makes the so-called service a sham, because it is ostensibly given for the benefit of the purchaser, when in reality it is not. If buyers would employ teachers as experts and pay them a fair compensation to accompany the buyer to the dealer and try and give judgment as to the merit and value of a piano, if the teacher be a good judge, it would be of lasting service to buyers; otherwise not. We have not suffered in this matter to any great extent and do not think the paying commissions to teachers has been practiced extensively in Toledo; at least we have not and don't know as we have the influence of them to any great extent. We have endeavored to deal justly with all, and when it is more just to break down the judgment of a teacher, should they be found to be leading a buyer astray in the selection of a piano, then in the light of justice we try to direct them aright. Teachers, like lawyers, should be paid by their clients.

Yours respectfully, THE WHITNEY & CURRIER COMPANY.

Legislation Advocated.

COLUMBUS, September 18, 1892.

ARE we suffering from commission fiends? I should say so! Not only suffering by way of an actual unwarranted outlay of money, but by having our temper ruffled to a degree which in some instances might cause *de lunatico inquirendo*.

We know of teachers who gave the same prospects to every house in the city—to make more of the blood money.

We know of teachers who visit stores and then sell the customer they see there to rival houses.

We know of commission fiends who will threaten to ruin the sale (if a piano is placed and they find it out too late) if the blackmail money is not forthcoming.

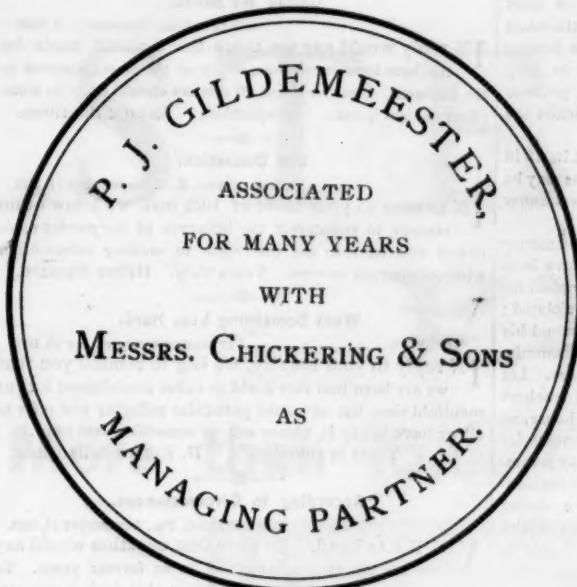
We know of teachers who have done their level best to make purchasers dissatisfied, when an instrument was purchased without their knowledge and blood money.

We know of respectable dealers who were sued in court by sewing machine and book agents and judgment rendered against them, though not enough was paid down and the instrument had to be pulled.

We know of regular employés of other houses having offered prospects to a rival houses for a consideration!

Remedies.—1. Legislative measures (providing it were not unconstitutional).

2. Dealers combine and publish that patrons can buy



\* Gildemeester & Kroeger \*

# PIANOS.

GRANDS.

THE  
GILDEMEESTER & KROEGER

PIANOS

Are in no sense imitations of any other. The altogether admirable qualities contained in the most celebrated one of the world's pianos are merely reproduced in this newer seeker for regard.

A Catalogue analyzing and describing the Gildemeester & Kroeger Piano is ready for distribution; but it may be here appropriately and briefly stated that a superlative tonal quality—full, sonorous, majestic—exists in these pianos in a greater degree than in any other yet placed before public scrutiny.

UPRIGHTS.

FACTORY AND OFFICES:

Second Avenue and 21st Street, New York.

closer, as they will not pay a middleman (a commission fiend) any commission coming out of purchaser's pockets.

3. To sign an agreement not to pay any commission to any one not in the regular exclusive employment of a music house.

Yours respectfully, THEO. WOLFRAM COMPANY.

Not in It.

LANCASTER, September 14, 1892.

WE, like others, are in a chronic state of desperation in regard to the "commission evil," as you call it. We are quite ready to admit this without any quibbling or circumlocution, but when you ask us to suggest a remedy we are not in it. We give it up and request you to ask us something easier. Very truly, KIRK, JOHNSON & CO.

Question of Confidence.

ROME, N. Y., September 15, 1892.

I DON'T believe in commissions at all, for if you give commission you must add it to the price of the instrument and make the customer pay it. This is right only when the buyer has more confidence in the minister, teacher or some friend than he or she has in the dealer. Then it is right that they should pay for this confidence.

Yours very respectfully, CHAS. TUTTLE.

Endowed with Hope.

WAXAHACHIE, Tex., September 18, 1892.

REPLYING to yours of the 1st inst., we beg to reply that the commission evil is with us, and while we are not much troubled with it yet it is growing all the time.

We do not know that we can suggest a remedy, though the only remedy that can be applied that we can see is for the manufacturer to sell to dealers only and through them reach the people. How this can be accomplished we can't say, though hope it may soon be brought about.

Very truly yours, ARNOLD & PETTIT.

Benefit the Profession.

ST. PAUL, September 18, 1892.

REPLYING to your inquiry, we beg to say that we have no occasion to complain. So far as music teachers are concerned, we regard them as jointly with ourselves engaged in promoting the love of music and the use of musical instruments. Our aims are, to some extent, identical, and, "inasmuch as the laborer is worthy of his hire," wherever we can find that we have received legitimate and valuable assistance from a music teacher we take pleasure in recognizing his or her services in a hearty and substantial manner. We are glad also by this means to do what we can for the benefit of a worthy profession.

Very truly, W. J. DYER & BROTHER.

Concert of Dealers.

NEWPORT, Vt., September 14, 1892.

REPLYING to yours of 10th will say that the "commission evil" costs me a good deal of money every year, and it is a difficult matter to remedy, and I see no way that it can be done away with except by concerted action of all dealers, and I do not believe that can ever be gained while instruments are sold on the present plan, viz., by traveling salesmen. It is most thoroughly unreasonable, but how can one dealer remedy it alone, and were ever half a dozen dealers known to agree on anything of the kind long enough to make a success of it? I shall watch the columns of your most valuable paper on this subject. I inclose subscription and would not want to be without your paper for much more than \$4 a year.

Yours very truly, A. R. COWLES.

Dealers to Blame Again.

BURLINGTON, September 14, 1892.

YOURS of September 13 at hand, and in reply will say that the evil exists here as well as in other sections, and we decided very soon after going into business (which was two years ago) to stop the practice, or at least to as great an extent as possible, and have been very successful, having paid not over eight or ten commissions during two years' time. One of the worst features is that it often happens that two different parties will give the same name, and if a sale is made both parties will demand a commission on the sale, and the dealer either has to pay both, or one of the parties is his enemy afterward, and will do all they can to hurt his business. Another worse feature yet is, there are a set of music teachers or so-called music teachers that make a practice of working dealers in this way; they give the name of a prospective customer to a dealer, having it understood they are to receive a commission, and then in order to be sure of a commission on the sale they give the same name to two or three other dealers and let them fight it out, and thereby insure themselves a commission any way. The dealer that does make the sale in such cases rarely makes any profit to speak of, and still has to pay the commission just the same. I worked for two firms nearly 12 years before going into business for myself, and got a great amount of experience in this line. I think the dealers are to blame, for if they would all shut down on commissions it would very soon regulate itself. Truly yours,

MCKANNON BROTHERS & CO.

Virginia Plan.

ROANOKE, September 14, 1892.

YOUR favor of the 12th received. In reply would say that upon this question we are somewhat divided. Some of our teachers are honorable and do good work for us, never demanding that to which they are not entitled; others are a nuisance, frequently demanding commission on sales in which cases they have made an effort to sell instruments for other houses, and because we refuse they are forever afterward our bitter enemies, using every effort to keep trade from us. In our judgment this is a difficult problem to solve, because the interests of the teacher and dealer are to some extent mutual.

We are glad to see THE MUSICAL COURIER interest itself in such an important matter, and hope that some means may be discovered by which the matter can be adjusted in a manner satisfactory to all.

It appears to us that the only way to regulate the matter would be to have an agreement between all dealers in a given city, setting forth just what commission they shall allow teachers, imposing a penalty on the dealer if violated; then let each dealer require the teacher to recommend his goods exclusively, and when they make a sale this commission agreed upon between the dealers be paid him. Let every dealer make this same agreement with such teachers as are disposed to associate themselves with his house, so that no one teacher will undertake to sell instruments for but one house, and that if he violate this contract by recommending the goods of any other house, during the continuance of the agreement, the contract between the dealer and the teacher shall be cancelled and no other dealer be allowed to make an agreement with the teacher; that is, that this teacher shall be shut out from receiving a commission from any dealer after a violation of this contract.

Whether this plan is practicable remains to be tried; it would require complete concert of action on the part of the dealers to make it a success. We think some such agreement should be made, because there are some honest teachers who are entitled to compensation for services rendered, and we do not, therefore, think such should be cut off entirely from receiving honestly earned commissions.

Very truly, HOBBIE MUSIC COMPANY.

Expose It.

TEMPLE, Tex., September 11, 1892.

YOURS of the 1st inst. received and noted. My observation and direct experience have been of the most discouraging and injurious nature and it is causing more trouble, fraud and rascality in our State, coupled together with the stencil business, than almost any half dozen Southern States combined. I don't think we would miss it far to say out of over 200 counties in our State but what can be found upon records from 10 to 25 stencil frauds sold on commission, and it has grown at a most frightful rate and is still increasing. To expose these frauds is simply incurring a persecuting conspiracy that would hound you down despite all facts and honesty of purpose, and then manufacture testimony for your conviction.

The honest music teacher, she or he, gets but little pay for her good word to a patron suggesting a standard make or manufacture. There are others who make it a business to catch their patrons and control their purchases, and a good consideration is forced; hence the sale of so many cheap instruments. But still there are others (numerous) who seem to make it a study for pecuniary gains.

Chicago has furnished more of cheap rotten goods and scattered them broadcast on the commission basis in our State, we believe, than all others combined.

If the honest, legitimate houses would expose all the frauds that constantly come under their observation in a concerted way to the protection of the public much of this rotten commission, fraud stencil business would soon disappear; this could easily be done by agreement in each State of the honest houses. We hope that THE MUSICAL COURIER will be as successful in this enterprise as has always characterized its undertakings in the past.

J. B. CASTON.

Ask Dealers to Sign.

ANNISTON, Ala., September 13, 1892.

YOUR favor of the 7th inst. received and noted. I think the "commission evil" is one of the greatest evils that is now being practiced or in vogue among the different dealers.

Notice that a great many teachers will endeavor to get a customer to patronize one particular make of pianos, and if the representative of a competitive house should induce a customer to buy one of his pianos, then the teacher will put in a claim for commission, stating that his or her influence had won the buyer over to the said piano. I think that it would be best if you would get up a proper circular and mail it to each dealer, asking him to sign same, which will put him under obligation to discontinue to offer or pay any teacher a commission for their said sales, believing that this is one of the ways that this evil could be successfully remedied.

Trusting that you may bring about some means by which all dealers can unite and co-operate upon, I remain,

Yours very respectfully, E. E. FORBES.

No Complaint.

MEMPHIS, September 13, 1892.

WE have no complaint to make. We are not suffering from the evil referred to in your inquiry.

Yours truly, E. WITZMANN & CO.

United We Stand.

GIRARD, Kan., September 13, 1892.

IN reply would say we think the demand made by teachers for commissions is one of the worst features in the business. And we think all dealers should unite in some effort to fight it out. Respectfully, VEATCH BROTHERS.

Use Discretion.

CHARLESTON, S. C., September 14, 1892.

IN answer to your favor of 10th inst. we know of no remedy to counteract the influence of the parties mentioned and have to use discretion in making sales—often with only partial success. Yours truly, HENRY SIEGLING.

Want Something Less Hard.

PITTSBURGH, September 15, 1892.

IN reply to your inquiry, we beg to remind you that we are born into this world to suffer punishment for our manifold sins, but as to the particular suffering you refer to all we have to say is, please ask us something less hard.

Yours in suffering, H. KLEBER & BROTHER.

According to Circumstances.

GREENSBURG, PA., September 14, 1892.

YOURS to hand. To your first question would say we are not as much troubled as in former years. To your second and third, I would suggest that dealers organize and inform teachers and others claiming commission that they will pay them a stipulated sum for the sale of a piano or organ, as the case may be. Respectfully yours, JOS. H. HUBER.

Educate.

TOLEDO, September 15, 1892.

IN answer to yours of 10th would say the evil is generally recognized. Cause—Instability of prices, incompetent dealers, the musical ignorance of the masses, making them easy dupes of the conscienceless liar. Do away with the nonsense of the old price lists. Pray for hard times to kill off incompetency. Educate! educate! and let us all settle down to legitimate business.

C. J. WOOLEY & CO.

Pays Employees Only.

MARION, Ind., September 15, 1892.

IN reply to your favor of the 5th would say that in this section all dealers in pianos and organs suffer more or less from the unjust demands made upon them by music teachers and other commission fiends. As to the best plan to remedy this growing evil it is certainly a difficult problem. I will say, however, that I pay none others any commissions except those absolutely in my employ, and I believe this the only remedy of effect. Yours very truly S. M. KING.

It Depends.

HONESDALE, September 15, 1892.

REPLYING to your communication of 13th inst., I have never formed the habit of paying commissions to music teachers and others, and during the many years I have been in the music business have paid less than \$100 to parties outside of my regular agents. I have always been opposed to it. I think, however, the dealers are themselves to blame—at least to a certain extent. I believe in paying anyone for their work or time, as the case may be. Respectfully, W. H. WILLIAMS.

Imposition.

SCRANTON, September 15, 1892.

YOUR letter received. We do suffer from the "commission evil" and have looked for a remedy without success. We are willing to pay a teacher where he really works for the sale of an instrument, but there are teachers who simply give the names of people who are intending to buy, or ought to buy, to not only one, but several dealers, and then claim a commission from the dealer making the sale. This we consider downright imposition. We shall watch with interest for suggestions from dealers who may have them to make. Yours truly, L. B. POWELL & CO.

Not Competent.

ALTOONA, September 15, 1892.

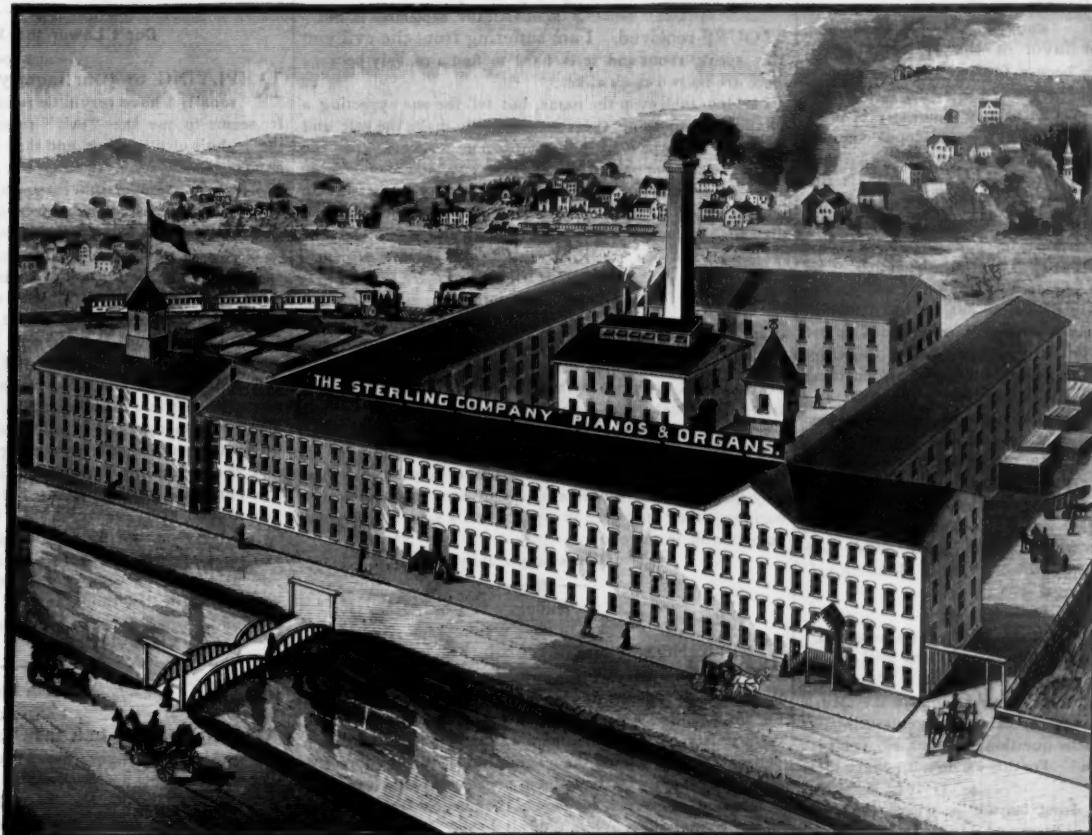
YOUR favor of 10th inst. relating to commissions received. In reply will say there are two great evils connected with this music commission business which are a curse to the business; and first we believe the dealers are to blame themselves by soliciting the assistance of music teachers. For example, a teacher knows of a party wishing an instrument; they come to us to know what we give for the sale, &c.; we make a bargain with them for it; they then go to some other dealer telling what we have offered, and a raise of commission is given. This not only gives the teacher



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The Sterling has an acknowledged place in the ranks of the best pianos of the day. No better proof is needed than the hearty support they are receiving from the leading and most influential dealers throughout the country. They have gained this prominence entirely on their own merits and the superior quality of goods.

In design and finish the Sterling is always foremost, embodying the latest suggestions in cabinet art. In quality of tone, durability of material and construction it has no superior.

The factories are located with railroad sidings on the premises, where all materials are received and all pianos loaded for shipment, with rates to Western and Southern points same price as from Boston or New York.

Persons who purchase the Sterling pay for no expense not necessary in the construction of a GOOD PIANO.

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**THE STERLING COMPANY, Derby, Conn.**

the advantage, but lets our business offer into the hands of a competitor. This to our mind is the first evil. The second is by unprincipled teachers who will condemn an opponent dealer's instrument for a mere trifl. For instance, we have an instrument in your house; a music teacher who has an interest in some other instrument hears of it and "accidentally" drops into your house and condemns our instrument and remains with you until you are fully dissatisfied. A cure for this would be to ignore all music teachers and for dealers to attend strictly to their own business with the assistance of their employés.

Has it ever occurred to you that the great majority of music teachers are not competent to select an instrument, anyway? They can perform well mechanically, but their knowledge of an instrument is very meagre, to say the least. If purchasers would only consider the fact that all music teachers who work for their (the purchasers') interest are paid a commission for their kindness, and said commission comes from the purchaser, we believe there would be less trouble in selling pianos and organs and far greater satisfaction. Any reliable dealer if asked to select an instrument for a purchaser will do so in an entirely satisfactory manner. His reputation is staked upon it and he cannot afford to have his word and honor doubted, while a music teacher oftentimes cares for neither.

These are our sentiments exactly, and we would hail with great joy the day when you can announce to your readers: Music dealers are free from avaricious music teachers.

Respectfully yours, MORRELL & SHAFENBERG.

If Dealers.

KNOXVILLE, September 14, 1892.

REPLYING to your favor of the 10th inst., will state that there have been a few cases during the past year that our attention has been called to our losing sales owing to the fact that there is an agency in our city of a so-called "one price" house that offers a promiscuous commission of 20 per cent, to teachers, clerks and anybody that they can get to help them on a sale; but we find that the better class of teachers in our midst place so high an estimate on their opinion or judgment of an instrument, that they keep themselves in shape to express an honest opinion when called upon by their patrons to assist in the selection of an instrument. The evil is one that in my mind will always exist as long as there are dishonest dealers and dishonest teachers, but as far as my business is concerned I do not think it will ever disturb it to any great extent. In larger cities I can understand that it must present an alarming phase. The only remedy I can suggest is for dealers to refuse to pay a commission to any but those who are known to be their agents. If dealers will act honest and square on this subject it will do much to place the dishonest teacher and the dishonest dealer hand in hand, and make them so conspicuous that they will never secure a better class of trade. I am glad to see that you are going to air the subject and I believe that you will do much good. With best wishes,

Yours truly, F. E. McARTHUR.

Double Dealing.

ROCHESTER, September 15, 1892.

THE commission problem is and always will be an unpleasant task for the dealer to solve. What is a proper commission and to whom should one give it? Music teachers, sewing machine agents, real estate agents, ministers and customers alike put the question, "What will you give me to sell a piano for you?" For this we do not believe there is any remedy.

In our estimation the worst feature is where the same party goes to every store in town and repeats the same question; the highest bidder gets the most favorable chance at the customer. But should he fail in selling, the next dealer must fulfill his promise, so that no matter where the customer buys the party bringing him is sure of a commission. Where we find a party working this way we tell them plainly that we do not wish their influence unless they confine their work wholly for the one house. If dealers in each town would hold strictly to this principle we think it would stop this double dealing—what we consider the most dangerous feature of the commission business.

Yours truly,  
GIBBONS & STONE.

Honor Our \$100 Drafts.

MIDDLETOWN, N. Y., September 16, 1892.

THERE is not a dealer in the piano trade who has not suffered from the commission evil. It seems to be growing worse every year and is not confined to music teachers alone, but is extending to tradesmen engaged in other lines of business. Someone has said that it was easier to discover an evil than to apply the remedy. The trouble is, of course, with the dealer, who allows himself to be fleeced through fear that his competitors will secure the sale. The only remedy I could suggest would be an agreement between dealers to refuse to pay commissions to parties not deserving it. I am afraid even this plan would be a weak stick to lean upon.

If you succeed in discovering a remedy or abating an evil which is constantly growing worse you will be entitled to the everlasting gratitude of the piano trade, and they ought to honor your drafts for \$100 each.

Yours respectfully, COREY & CO.

He Gives it Up.

TACOMA, September 10, 1892.

WE are suffering from the commission evil. As to a remedy, I give it up, as every dealer will do it to secure a sale.

D. S. JOHNSTON.

They Died.

FRANKLIN, September 15, 1892.

I N reply to your communication of 13th inst. can say we are not troubled much with teachers demanding commissions on sales. A few years ago they were quite a nuisance in that respect; we refused to feed them; they died. At present we have no complaints to make.

Yours truly, E. A. WILSON & CO.

Shoot or Poison.

FRESNO, Cal., September 10, 1892.

I AM suffering from the commission evil, and suggest as a remedy that we shoot the commission fiends, or poison them as one would a dog.

I acknowledge that I am perplexed by commission curbstone fiends and also by blackmailing sheets or papers, good enough in their way for those that want them, that are constantly sent and thrown into my post office box, and then after a little a bill for "subscription" is sent, and if not paid abuse and slander are heaped upon us, no matter how often ordered to stop. What can be done?

Yours, GEO. A. ARMSTRONG & CO.

Hard to Find Remedy.

SCHENECTADY, September 15, 1892.

YOURS received. I am suffering from the evil you speak about and it is hard to find a remedy because there are no two cases alike.

I seldom take even the name, but tell the one expecting a commission to bring the customer, help make the sale and then get their pay. I find that some teachers give the names to all the music stores in the city, and also to those outside in neighboring cities, if they do any canvassing in this place, or if the customer mentions any place or firm they wish to consult. I remain, yours truly,

J. H. VAN AUKEN.

Curse to Dealers.

BATH, September 14, 1892.

YOURS of 10th inst. received. In answer would say that teachers and others are the curse of dealers. Teachers will work two or three dealers at once on the same sale so as to make sure of a sale from someone. More than a year ago I cut them all off, won't pay a cent to any of them, and if all dealers would do the same the evil would end. If permitted they will leech the life out of any dealer. The only remedy I can conceive is for dealers to do their own business; they may once in a while lose a sale, but they will be better off in the end.

Yours respectfully, D. W. ANGELL.

Willing.

FORT WAYNE, September 14, 1892.

REPLYING to yours of the 5th, I do suffer a great deal from the commission evil. I not only have to pay teachers for assisting me in making sales, but just as often for not spoiling a sale (which I could easily make without their assistance), by recommending the piano of some competitor who has offered them commission, thereby imposing upon the person who trusts them to select a piano for them. It is useless, however, for part of the music dealers to refuse to pay commissions unless they all do so. For my part I am willing to do all I can to stop this evil. Very respectfully,

S. A. KARN.

Teachers on Top.

LOS ANGELES, September 9, 1892.

IN answer to yours of 1st inst. would say that the teachers are on top here and they get as high as \$75 commission on a single sale; they name the price and the dealer drops to his knees with a sick feeling at the stomach and looks at the teacher as does a man being robbed at the point of a revolver; the price has to come! However, the dealers made an effort to reduce their commission to not over \$10. Every firm here signed the agreement. However, J. W. Gardner kicked over the traces and the dealers are now at the mercy of the teachers. The only remedy that I could suggest would be to kill the teachers, but phew! that would not do, for some of them, the darlings, with such smiles and their voice so sweet when they say, "The firm up street will give me \$75!!! but I prefer to patronize you. Mr. Jones, I know you will be honest with me." Then they say (to one side) to the clerk, "Mr. Jones is such a nice man." Kill them! it could not be done. I can suggest no remedy.

To be serious, the teachers are not to blame, but the dealers. When the dealers in any community can agree to reduce the commission to not over a stated amount—or all together—then can this matter be regulated. Possibly it would be a good idea to advocate that the different cities adopt a form of agreement that you might suggest and print in THE MUSICAL COURIER, say that in no case shall any teacher receive more than the value of \$10.

Yours truly,

Have Nothing to Do with Them.

GREENVILLE, S. C., September 15, 1892.

YOUR favor of the 10th to hand and in reply will say that we have often wondered if other music dealers were troubled with this commission evil as we have been. Among the first to call on us after we opened up business were the professors, teachers and tuners, all of them claiming to have a wonderful influence. We at first relied a great deal on their influence, and we thought that we could not make a sale without their assistance. The first proposition generally made by these professors, teachers and tuners is, "What will you give me to tell you where you can sell a piano or organ," as the case may be. The per cent. is agreed upon; away they go to make a similar proposition to all of our competitors, giving them the names of the same parties. Should a sale be perfected through this channel the professors, teachers and tuners will claim their commissions, leaving nothing but the glory for the dealer who makes the sale. They arrange so to secure the per cent., no difference what dealer makes the sale.

We some 12 months ago fully decided that we would never again allow commissions to those parties, and we find that we make as many sales without their influence as we did with them, and a great deal less annoyance.

We do not feel that we are capable of suggesting a remedy, unless it is to do as we have done—handle nothing but the very best first-class goods, which will always recommend themselves, and have nothing to do with professors, teachers and tuners.

Yours truly,

ALEXANDER BROTHERS & CO.

Don't Lower the Standard.

BROOKLYN, September 15, 1892.

REPLYING to your inquiry I will say that personally I have very little to complain of in this regard. It seems to me the "evil" referred to is altogether in the dealer's own making, and that the remedy is also in his hands. I am not only willing but glad to pay a reasonable sum—commission or otherwise—to anyone who works for me. If a commission man effects a sale there should be no question as to his being entitled to a fair compensation. If he claims a commission because he did not spoil a sale there should be about refusing to submit to any blackmail. The dealer may reason, if I refuse to pay I may lose a sale. Well, of course; but then he will save what ought to be of more account, his self respect, and besides in many cases he will find the bogus commission man has less power to interfere with his trade than he feared. It is certainly better to lose a customer once in a while than to try to hold all or any by means which imply a lowering of our standard of honest and square dealing by submitting to an injustice either to the purchaser or to ourself. For my own part I do not expect to hold every customer. All those who have to be held by paying somebody for not taking them away I have to let go, but, bless you! there are enough left, so that I have no special cause for complaint. Anyone who will adopt the same course will, I think, find the "evil" referred to remedied and "will live happy ever afterward."

Yours very truly, F. W. CHANDLER.

Wants a Slice.

JONESVILLE, September 15, 1892.

YOURS of the 10th inst. and noted. In answer would say yes; every teacher and professor in our community wants a slice of commission on every instrument sold one of their pupils. We will give you one particular case. A certain female college has lately been built in our county and we sold to the president before the music teacher came to take charge a fine piano, but after the professor came we sold them no more, although they bought some half a dozen more pianos afterward. The reason of this was the professor was interested in a certain piano, from which he received a royalty, and the college put in the pianos afterward. They all go for a royalty, and will recommend those instruments from which they get a commission, and you know that in doing this, very often merit in goods isn't worth a cent.

We think the manufacturers make a mistake very often by furnishing them instruments at or about wholesale prices, and in our opinion a large per cent. of these customers in a short time will be music teachers. Local dealers cannot afford to invest their money in the business unless they have better protection. We would suggest as a remedy they should not give to any teacher more than 10 per cent. discount from retail prices. Respectfully yours, HARRIS & FOSTER.

Plain English.

PUEBLO, Col., September 12, 1892.

WE do not encourage teachers by offering them a commission on pianos sold and tell them so in plain English, although we know of others in our city who do. When you make a practice of paying commissions there are usually half a dozen claims on every sale made, and if you pay one and do not pay all they are hot. So we find the best policy is not to promise commissions and then you will not have to pay any.

We employ half a dozen competent salesmen who know more about a piano than a dozen teachers. If the dealers



BRILLIANT like the stars of the Firmament,  
They REFLECT credit upon their makers.



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JAMES M. STARR & CO.,

The Richmond, Indiana, Piano Manufacturers.



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20 East Seventeenth Street.



not encourage paying commissions and sign the agreement and live up to it, we think they would have no trouble. You must necessarily make the purchaser pay more for the piano to pay commissions, and when the people understand this they are willing to take an honest dealer's word every time in preference to the teacher's, if they think the teacher is getting paid for his opinion. Yours respectfully, HARPER & KEELING.

## Pest and Outrage.

PITTSBURGH, September 17, 1892.

YOUR note of inquiry of 13th at hand. We would say in answer that we are not so much troubled with the evil referred to as formerly. It is a pest and an outrage and should be done away with entirely, if possible, if for no other reason than the demoralizing effect it has upon teachers themselves. We have quit the commission business entirely, except where an agent or teacher actually brings in or sells direct to a customer; even then it is often a great imposition upon us, who may have but recently secured the pupil for the teacher. Yours truly, S. HAMILTON.

## Curious Claims.

LOS ANGELES, September 18, 1892.

IN reply to yours of the 1st will say: The commission evil is promptly remedied by telling our customers who want to buy a piano and are not yet decided that if they bring a music teacher to select the piano they must pay him or her for the trouble or the price of commission will be added to the price of the piano, or take our word and guarantee as we represent the piano or organ, and furthermore no one recommending a party to buy is entitled to commission unless they bring the parties with them. Some teachers claim commissions long after the sale and never came to try the piano, by saying "I sent them to you."

Yours truly, A. G. GARDNER.

## Tell the Public.

HARTFORD, September 16, 1892.

YOURS of September 1 received. We don't know the remedy for avoiding this commission matter so long as they (the dealers and manufacturers) do it. If you have any suggestions to make please make them in your valuable paper.

One way out of it would be to tell the public to beware of that class who seek to devour them like wolves, and go independently to a dealer in whom they may have confidence and purchase on this dealer's reputation and their own judgment and thus save \$5 to \$50. In very many cases the purchasers will not believe that they are duped, and think it not a very friendly act on the part of the teacher and friend who has proved a traitor. Yours truly,

LUDLOW, BARKER &amp; CO.

## Refuse to Pay.

NASHVILLE, September 12, 1892.

IN answer to yours of September 10, we cannot suggest a remedy for the commission evil. There are many instances in which music teachers are an advantage to the piano trade. Frequently pianos are sold that would not have been had not teachers advised it and worked for it. We find many people who allow their children to study music for a year or two without having an instrument to practice on and numberless cases where the pianos used are worse than none, having been their grandmother's pride 30 to 50 years ago. Teachers do a world of good instances of this kind where dealers fail.

We, of course, have our proportion of "sharks," but have long since supplied our own remedy—positively refusing to pay them anything. Very truly, R. DORMAN & CO.

## Poetic Justice.

HORNELLSVILLE, September 14, 1892.

YOURS of 10th at hand. In reply I have to say I do not suffer from the commission evil. The racket has been worked here considerably, but the advances have mostly been made by very eager dealers who have solicited the help of teachers to effect a sale of their instruments, and especially in cases of hot competition. It is not so very long since it was difficult to find a teacher whose services could be secured in this way who was not in the employ (of course secretly) of some one of the "trade." If the dealers got an overdose of their own medicine it was but a case of "poetic justice," and no more than they deserved. They have educated the teachers and others along this line for their own gain, as they thought. If they get the worst of it in the end it is only another case of "sowing the wind and reaping the whirlwind." They sought to take an undue advantage of a competitor, or sought the teacher's help to sell, in some cases, an inferior instrument, or by their help extorted an undue price. No, sir, I don't regard the teachers as being to blame in this matter, even if it has grown into a grave annoyance. The dealers trained them to it and ought not to complain. There are cases where it is perfectly legitimate to pay a commission to a teacher or others for assistance rendered. Yet it is my opinion that it ought to be exercised with caution as well as discretion.

Yours truly, A. T. ALLIS.

## Held Up.

MIDDLETOWN, September 14, 1892.

TO your inquiry we would answer, in tones certainly no less loud than five line pica, we are. Scarce-ly a day passes when we are not "held up" by somebody demanding "Commission! commission!" with as great persistency as that with which the Oriental beggar demands backsheesh of the unhappy traveler.

The commission fiend is almost as numerous within a given space as the Jersey mosquito, and quite as relentless; and they can scent a "prospective" as far away as a buzzard can carrion. And they appear in all sorts of social shapes, from the respectable music teacher to the backwoodsman who probably does not know the difference between an organ and a threshing machine or a piano and a feed box, but who has heard his wife say that she had been told by her cousin's husband's sister that their neighbor's daughter had a friend whose "pa" had promised her a "pianist," and he wants to know sotto voce how much you will give him if he divulges to you the name of the final link in the attenuated chain. And dealers have so generally yielded to this bleeding process that the most ignorant citizen has "caught on" to the fact that information of the above character has a money value.

As to the remedy, we know of but one that would prove effectual, and that is for dealers to agree to give commissions to no one but their own employés and bona fide music teachers; and if anybody else asks for a commission to "shoot him on the spot." (In the case of music teachers a certain percentage of commission might be agreed upon as the maximum.) This plan, however, might prove impracticable so long as there are unprincipled men in the trade who would disregard their pledge unless a heavy penalty were attached to a transgression of the agreement, and even then some of these conscienceless dealers would probably find a way to evade it. Still it is possible that an appeal to their cupidity might induce them to join in an effort to free the trade from the thralldom of the commission vampire.

We hope that your ventilation of this subject may result in the adoption of some plan by which dealers in musical instruments may be freed from this incubus of the trade. "Tis a consummation devoutly to be wished."

Respectfully, MORGAN &amp; WILBUR.

## No Commissions.

WINSTON, N. C., September 15, 1892.

YOURS of the 5th received. In reply will say that for the past three years we have refused to pay commissions to anyone and we will discharge any of our agents if we should find that they had agreed to pay a commission to any music teacher or anyone else. We think it is often the agent who is the direct cause of demands being made by outsiders for commissions. In order to save themselves the work of a thorough canvass they call on some music teacher or musician and ask for the names of their scholars or musical friends who would be likely to buy an instrument and suggest a commission for their trouble to influence, and perhaps find that some other agent has been there before them and has made an offer which they must increase in order to gain the desired information or help.

To the question have we lost any sales we would reply, a very few—the money we saved more than made up for the loss; at the same time, considering the patience and time necessary to adjust the many unreasonable demands, we think we are far ahead in the end. As a partial remedy the following has often served us: When asked the price of a piano—by one whom we might expect to call a "friend" to "test" the instrument—we would answer: It is worth \$300, if you use your own judgment in selecting, and trust to us as to its quality, tone, &c., but if you wish anyone to test it then we shall charge you \$325, the reason being that it is now a general rule that if a musician tests an instrument and a party buys, the musician calls at once on the dealer for a commission, and few would be satisfied with less than \$25, and as we are selling too close to afford to pay that much therefore we are obliged to add it to the price of the piano, the same as all firms do who pay commissions, the only difference being that they ask you \$325 at the start and say nothing about the commission.

We are at least well satisfied with our experience in paying "no commissions."

Yours respectfully, STANDARD MUSIC COMPANY.

## Shut Down.

ORLANDO, September 12, 1892.

YOURS in regard to the commission evil at hand, and in reply will say that I have been in the music business for 15 years, and soon after I started I came to the conclusion that I would have nothing to do with the commission hunter and music teacher, but when a person has been the means of making a sale for me I have always tried to make him feel that he had not lost anything, and yet I never promise a commission or any stipulated amount for the work. If all music dealers would shut down entirely on the commission hunters they would sell just as many pianos as at present and not have to divide the profit with Tom, Dick and Harry, as at present. But all must shut down and stay shut down, to make it effective.

Respectfully, J. H. MOONEY.

## A Tax.

FLORENCE, S. C., September 17, 1892.

IN answer to yours of the 10th inst., asking our views on the "commission evil," or the demands of music teachers and others for their overestimated services in the sale of pianos and organs, would say: Their services have been a tax on the writer for 20 years; they have spoiled as many sales as they have made; their anxiety to help has been plain to sharp customers that they were paid for their "too much talk." I would enter a custom to shut off all such help and only employ regular agents to do the work or assist us. What is paid outside would enable us to pay our agents more and thus make their service worth more and make us more money in the long run. Yours truly,

J. B. KILLOUGH,  
For Killough Music Company.

## No Desire to Say.

TROY, September 17, 1892.

YOUR kind favors of 12th inst. to both our Troy and Albany houses were duly received and have had our careful attention. In reply we beg to say that we have no complaints to make in the matter referred to. Being the leading dealers in both Troy and Albany, and various other places, we naturally draw the majority of the teachers, and especially those of the best class, to our warehouses, and our relations with the profession are exceedingly pleasant and satisfactory. We consider it a matter of great importance to retain the good will and influence of the teachers and have no desire to do or say anything that would mar our uniformly pleasant relations with them.

Yours respectfully, CLUETT &amp; SONS.

## No.

WAVERLY, Pa., September 30, 1892.

YOURS of 13th is at hand. I answer most emphatically yes, and I think most dealers are suffering from the commission evil, more or less.

Can I suggest a remedy? No, while the great majority of the teachers of the country will recommend that one on which they can get the largest commission. The purchaser with great confidence places himself in the hands of the teacher, and is led by him or her as an ox to the slaughter—and thus in many cases he gets most beautifully slaughtered. As near as I can get to a remedy would be to handle the best goods they can find in the market, give the amount to the customer they would give in commission and thus get a reputation for honorable dealing. Yours truly,

W. R. FINCH.

## Making Friends.

MECHANICSBURG, September 17, 1892.

YOUR letter of 13th just at hand, and in reply would say that I am not troubled much with the commission evil referred to. I have always tried to avoid it by making friends with the teachers in this way. I sell them goods at extreme low prices, with the mutual understanding that they use their influence in my favor when occasion offers, and without remuneration. The profits in the music trade are too small to divide with every music pedagogue, and should be avoided by every dealer. It is an evil that should be annihilated at once. The evil is too often the dealer's fault, and by him could be avoided. While my remedy has met my wants in the present territory it might not be applicable in the territory of another.

I hope you will be able to give the trade some judicious advice on this subject. Yours truly, J. H. TROUP.

## Hail with a Brass Band.

LOS ANGELES, September 10, 1892.

YOUR communication of the 1st is at hand. Yes, we are suffering from the commission evil and would hail with a brass band any remedy for its abolishment. The dealers here recently had a meeting in which the matter was discussed and with one exception it was voted to abolish commissions entirely. But that one exception prevented further proceedings. To us it seems that the dealers have the matter in their own hands and unanimity on their part will achieve the desired result. We know of no other remedy. The practice is illegitimate and falls short of blackmail, and the secrecy which these extortions demand in a transaction is excellent evidence of their regard for the same. We trust your efforts to find a remedy for the bulldozing practice may meet with success.

Yours very truly,

## Doesn't Want His Name Published.

OSWEGO, September 15, 1892.

YOUR kind and valued favor at hand. The question you ask is one of the most important in the whole music business. Up to four years ago I was almost entirely in the hands of music teachers and fakirs. At this writing there are but two music teachers in Oswego County that come to my store. I saw the great harm they were doing and the trouble they were causing me and I was almost wild with the confusion. I advertised in our city and county papers that I employed no agents and paid no commissions to teachers, and gave the people to distinctly understand that

# NEWBY & EVANS PIANOS.



STYLE 12.



STYLE 13.

ALWAYS POPULAR,

BUT

Continual Increase of Orders

GIVES POSITIVE EVIDENCE OF

Constantly Increasing Popularity.

• • •

**The Phelps Harmony Attachment** is furnished to order at additional cost in Styles 12 and 13.

• • •

ADDRESS **NEWBY & EVANS,**

East 136th Street and Southern Boulevard,

NEW YORK, N. Y.

such was the case, and my trouble was over. Teachers neither recommend my pianos nor come to my store for music; and at this writing it does not cost me \$40 a year to outside parties to sell instruments. I was determined to break up the nuisance or go out of business. Now I have no trouble with customers, and no pianos but what give good satisfaction. Very respectfully yours,

—  
An Insufferable Nuisance.

NASHVILLE, Tenn., September 15, 1892.

I REGARD the commission fiend as an insufferable nuisance in the piano business, but I think that it, like all the other evils, such as cut prices, low instalments and ridiculous figures for old pianos taken in exchange, is all due to the lack of co-operation among the various concerns. The day that the various dealers will meet and fraternize is the day from which the removal of these evils will date.

Very truly, ROBERT L. LOUD.

Leeches in Colorado.

DENVER, September 6, 1892.

YES, we are more annoyed by commission fiends than from any other source. We can suggest no remedy except united action on the part of dealers, which we confess can scarcely be hoped for. Teachers who will give their entire influence to one house and have influence enough with a customer to bring them to the store, we think are justly entitled to commission. We know a few such, but the majority are leeches. Respectfully yours,

THE KNIGHT-CAMPBELL MUSIC COMPANY.

Down with It!

FORT EDWARD, N. Y., September 14, 1892.

YOURS 10th received. Some two years ago I quit commission business, and I have made money and sales by doing it. It is one of the first things I tell my customers, and convince them that instead of paying one or two commissions to music teachers and others I sell them the piano just that much less, and when I meet a competing dealer and he is working the commission I at once try to prove to my customer that fact and it proves to be a point in my favor. I say, down with the commission business!

Very truly yours, GEORGE E. ROGERS.

Demoralizing.

LYNN, September 10, 1892.

REPLYING to yours of September 9 would say: This house has shut down on all commissions; we have not paid out a dollar for this extortion in two years. We may have lost one or two sales in that time, but such loss, if any, has been made up to times over by the saving in not paying commissions, besides the great satisfaction afforded in defeating the many commission fiends hereabouts. Commissions are becoming a terrible curse to the piano business, sapping its life blood and really demoralizing all who are engaged in it, the giver as well as the receiver. As Greeley said: "The only way to stop it is to stop paying it."

Yours, E. A. GREEN.

Appreciative.

SAVANNAH, September 14, 1892.

REPLYING to your circular letter of September 1, we are not troubled by claims for commission, because our method of doing business makes it impossible. We have but one price for cash, one price for time, one commission to the agent or teacher. We pay no commission unless we know the teacher has made the sale and when we do allow commission it comes out of us, not out of the purchaser. Furthermore, we decline to pay commission to teachers or others who are merely watching prospective purchasers, following them to any dealer, "assisting" in the selection and then claiming pay. We have no trouble whatever with the teachers who are really trying to make sales. We always appreciate their help and pay them willingly.

Yours truly, LUDDEN & BATES SOUTHERN MUSIC HOUSE.

Promise Only What's Fair.

CLEVELAND, September 15, 1892.

I AM in receipt of your letter of the 13th inst. In reply will say that from my earliest recollection I have frequently heard of the so-called commission fiend in the music trade. I fail to see, however, how any piano dealer of good judgment and discretion should be unwilling to give proper remuneration to any reputable pianist, piano teacher or other persons for actual services rendered, and there are certainly many cases in which the person who assists in selling on a commission basis is really the author and the promoter of the sale.

There are doubtless many cases where dealers offer too large inducements to the commission agent, and when a sale is made at a small profit the dealer finds it difficult to settle with the commission agent, difficulties and unfriendliness often arising which result in material damage both to the dealer and to the would-be friend. It is probably due to such cases as these that the commission agent is sometimes unkindly dubbed the commission fiend.

I regard it almost wholly the fault of the dealer that he should at any time have a quarrel with a commission agent. In such cases the bargain made in advance was

evidently made without due consideration on the part of the dealer.

As a remedy for the so-called commission evil I would suggest that the piano dealer make up his mind to promise in advance only such remuneration as is fair between himself and the commission agent, and then to carry out his agreement with the commission agent exactly in accordance with the spirit and the terms of such agreement. The commission agent is just as liable to be honest as the dealer is, and with a perfectly fair understanding and honest intentions there will be little friction between the dealer and the commission agent.

To guard against unscrupulous people who may be working the dealer for a commission and at the same time be secretly working against him to defeat him in a sale, it is only necessary for anyone doing a general business in selling instruments to adopt the principle of one great house in New York which "reserves to itself the right, for reasons of its own, to pay no commissions to anyone, no matter what the agreement has been." If house reserves to itself the right not to pay a commission, even after said commission has been earned, such house is thoroughly secured against being imposed upon by unscrupulous persons.

On the other hand, no dealer of integrity would presume to take advantage of the safety the adoption of this clause would give him and by its terms take advantage of the deserving commission agent.

In short, I am in favor of paying proper commissions to proper persons.

Respectfully yours, A. D. COE.

Organization Needed.

WASHINGTON, September 10, 1892.

REPLYING to yours of recent date would say that coming from a music teaching family, as I do, perhaps you are asking the wrong person! Two members of our family have been teaching and influencing piano sales for 30 years; often been promised commissions, but never received a dollar, reliable and established music houses insulting their collectors when sent to collect the money. From a dealer's standpoint would say the music teacher ought to have \$5 or \$10 for his trouble in stepping into some store on his way down town and spending a few moments trying a piano. But in all common justice to the dealer who pays his heavy running expenses, why should the teacher have a tenth or fifteenth? Why? "Because such other dealers have offered me that." Now, to correct this evil as well as others, notably the competitive following up of customers, each city should have an exchange, its members consisting of all the reputable dealers, duly organized, and adopt rules and regulations that would save us all a great deal of bitter disappointment in sales, arrange for commissions, instalments, adopt standard prices, allowances for the old square, &c. To prove what an admirable thing this would be I call attention to a handsome edifice in the heart of this city known as the Builders' Exchange, costing \$150,000, erected two years ago, now in successful operation. Why can't we piano men have an exchange and each dealer have things his own way, as he chances to be the first dealer approached?

C. B. THOMSON.

Faith in "The Musical Courier."

WATERVILLE, Me., September 8, 1892.

YOURS of the 5th inst. at hand, and in reply will say I am glad that some movement is on foot to remedy the "commission evil," as you have rightly termed it. I have a great deal of faith in the columns of THE MUSICAL COURIER as a means to this end.

It is my opinion briefly that the cause of the trouble lies partly, or I may say mostly, with the piano and organ buying public. In buying an instrument they begin by utterly ignoring their own tastes and judgment in the matter and putting the whole thing at once into the hands of some music teacher or musical (?) person whom they think competent to attend to such matters, wholly ignorant of the motives such people have in so freely and heartily lending their aid.

The remedy, or at least a decided improvement, may be attained, I think, by posting the public as to the exact conditions of affairs in this direction, and giving them some good, healthy suggestions as to a better way of doing this kind of business. I remain, yours truly,

W. E. CHADWICK.

Some Have a Pull.

ST. LOUIS, September 19, 1892.

IN reply to yours of the 5th inst. would say that we suffer quite a good deal from the commission evil, although we have fought it from the start. We suffer most in competition with those dealers who make a special feature of paying these commissions and who have a "pull" on music teachers.

We think you have the remedy in your hands to a certain extent, and if you make a vigorous and continued fight against this as you have against stencil pianos you can stop it.

Our experience has shown us that customers are more ready to believe what they see in print than what they hear from salesmen. Now, if every dealer who really wished to stop paying these commissions will keep their MUSICAL COURIERS to show the people purchasers will become sus-

picious of music teachers and will rely on their own judgment, as they should.

Respectfully,

KOERBER PIANO COMPANY.

—  
Banish Them.

MARSHALLTOWN, Ia., September 10, 1892.

THE commission fiend should be banished from the face of the earth and the customer given the benefit of their commissions. Respectfully, L. L. BENJAMIN.

—  
Better than Formerly.

NEWARK, September 10, 1892.

WE do not think that the commission evil is as bad as formerly. Customers are willing to risk their own judgment or to depend upon the dealer more than formerly. Respectfully, DUNCKLEE & SON.

—  
Don't Discuss.

BUTTE CITY, September 8, 1892.

IN reply to your letter of September 1, we are not troubled to any extent from the "commission evil," and therefore are hardly qualified to discuss the question. Yours respectfully, THE SHERMAN MUSIC COMPANY.

—  
Wants Enlightenment.

CLINTON, Ia., September 8, 1892.

YOUR favor at hand. I think I am one of the universal sufferers from that evil. I know of no practical remedy, but would like very much to have some enlightenment on the subject. Yours respectfully, W. B. JORDAN.

—  
Pay Few.

NEWARK, September 10, 1892.

IN answer to yours of the 5th would say that we are not suffering to any great extent from the commission evil. We pay comparatively few commissions, and think the matter will adjust itself in time.

Respectfully yours, S. D. LAUTER COMPANY.

—  
The Country Safe.

HOLTON, Me., September 9, 1892.

YOURS of the 5th at hand, and in reply will say that in this part of the country I am not troubled much with music teachers' commissions, and it matters but little to me in regard to them; but in the cities there is a great deal of such business carried on. Yours truly,

FRED P. NELSON.

—  
Wait and See.

WICHITA, Kan., September 14, 1892.

YOUR esteemed favor of the 5th is before us and contents fully and carefully noted. We would be pleased to see what our senior dealers have to say on the subject referred to in your letter. We suffer from the evil and have thought of it very much.

Yours respectfully, BARNES & NEWCOMB.

—  
Best Wishes.

AUGUSTA, Ga., September 10, 1892.

WE have suffered greatly from the commission evil from both teacher and others and consider it one of the greatest evils we have to contend with.

We know of no way to remedy it except a combined effort of every manufacturer and dealer in the country, by which we could be assured that no teacher could get pay for taking a customer from one place to another, or recommending one make of pianos above another. With best wishes, we are

Yours very truly, THOMAS & BARTON.

—  
Ways to Get Around.

YPSILANTI, September 11, 1892.

IN reply to your letter of the 5th would say we are not bothered very much in this locality by the commission evil, though it has been customary for a number of years, and is at present, to give teachers and others that turn a sale into our hands a commission. They expect it, and where all are doing it you must do likewise or you are not in the "swim."

I hardly know what the remedy will be; have given it some thought, but find it a hard problem to solve. Perhaps an agreement of wholesaler and retailer not to pay them might do it, but fear not, as there would likely be many ways of getting around it. Yours truly, M. W. SAMSON.

—  
Down in Alabama.

BIRMINGHAM, September 10, 1892.

WE have your favor of 5th inst. and note what you say. Really you have touched upon a subject we have been giving much careful consideration, but have arrived at no definite conclusion as to the best way of disposing of the matter; but something has got to be done or the music teachers and commission hunters will soon own the piano and organ business.

We have six regular music houses here and a population of 27,000. We are all anxious for trade and very often the commission we have to pay amounts to as much as the profit we get on a piano.

Recently one of our salesmen sold a Steinway piano in an adjoining city; after the sale was closed we received three letters from different parties, stating they were the direct

HE ability to discriminate between an article endowed with intrinsic merit and one built for the purpose of merely appearing as if it comprised merit, this discriminating sense is happily universal among the better class of piano dealers and salesmen. Because of this sense the average piano dealer can rarely be imposed upon, although he may never have studied piano making practically.

His experiences, his business routine and his intelligence constitute the bases of his judgment, and with these aids he cannot be misguided by alluring methods and arguments.

The Emerson Piano is recognized as an instrument that has made its remarkable reputation on the strength of this intrinsic merit--this quality of appealing to the best judgment of the best men in the trade by means of that quality itself.

There has never been a claim made for the Emerson Piano which the piano itself failed to substantiate; and 57,000 Emerson Pianos now in use are infallible witnesses of the truth of this statement.

Those dealers who can appreciate the value of such a representation as is embraced in the local control of the Emerson Piano may address the Emerson Piano Company at Boston.

cause of the sale and must have a commission of \$50 each. We referred same to our salesman and he knew nothing of their claims, hence we refused the payments. One, however, persisted and said that if he did not get a commission, and in fact wrote to our president that if he did not get a commission, he would see that we had trouble before getting the money for the piano; and, sure enough, he and his friends are making every effort to discourage the customer, and make them think the piano is second hand, &c., when the instrument was shipped direct from the factory.

Recently a gentleman called at our warerooms, selected a good piano and we agreed on price and terms, but he said he had just engaged a music teacher and wanted her to see the piano before it was sent out. The teacher called and was well pleased with the instrument, but wanted to know how much she was to get. Taking in the situation we offered her \$10 and all seemed to be well; but a rival salesman happened to be passing and followed her home and insisted on her looking at his pianos. She did so and he offered her \$15 commission, whereupon she recommended his piano, and the gentleman paid \$50 more for a piano which sells for \$50 less than the piano we offered him. We merely mention these instances so that you can see how it is done down in Alabama.

We most emphatically say: Away with the commission evil; will second any movement in this direction; the only remedy we can suggest is that the music houses in all cities get together and put up a forfeit against paying commissions and stop it altogether.

Hoping that you will hear from the trade generally on this subject and that your efforts may bring about a speedy remedy of the evils alluded to, we beg to remain

Yours truly, JESSE FRENCH PIANO AND ORGAN COMPANY.

Very Annoying.

OMAHA, September 12, 1892.

ANSWERING your inquiry, we would state that we are suffering considerably from the commission evil. Very often when a piano is sold, two or three teachers come in, claiming that they have been instrumental in making the sale, that they have been talking our instruments and influenced the party to purchase from us. In order that we may have as little controversy with these commission fiends as possible we have established a rule that a music teacher who has a prospective customer must report the name of the party to us as soon as they talk our goods, and that they must talk pianos represented by us only; and when the party is ready to purchase to come with them to our warerooms, so that we may be enabled to determine who is entitled to a commission.

We wish this whole evil could be overcome, as it is very annoying indeed after working hard with a customer to make a sale, even at a small profit—competition being very great—to be asked for two or three commissions on this very sale.

We have had some experience where we have been threatened with suit by one of these commission fiends; one of them actually did bring suit for a commission, but of course lost his case.

These things are very annoying, and if some concerted action could be taken by all the music dealers to overcome this evil it would be a blessing and make business more agreeable. Yours very truly,

MAX MEYER & BROTHER COMPANY.

Compliments.

BURLINGTON, Ia., September 6, 1892.

IN reply to your favor of September 5: In the first place we are pleased to say that we are quite free from what we consider an unmitigated nuisance. There is just one remedy for it, and that is a concert of action on the part of every dealer, good, bad and indifferent, utterly refusing to pay any commissions to anyone outside of the regular trade; but we doubt very, very much whether this could be enforced successfully. There is no denying the fact that if that stand was well taken, as well as the one price system, the trade and all connected with it would be better pleased with the results than they are now, but the question immediately arises, as it does when the one price system is talked of. Would everybody agree to and carry it out conscientiously? In this connection we desire to compliment you on the stand which you have taken regarding the commission evil and stencil fraud.

Yours very truly, LANG & MINTON.

Grab Game the Rule.

ST. LOUIS, September 8, 1892.

YOURS of the 5th inst. received. We have been and are still against the nuisance of paying commissions, especially to parties who do not know the difference between a piano and a washboard.

What can the trade, and especially the legitimate dealer, do as long as everybody else does it? The temptations to make a few dollars and to beat your neighbor in the trade are too great, and unless a united action is taken by the dealer and manufacturer against it, we do not see how this troublesome matter can be regulated. We tried it here; it lasted one week, although the greatest promises had been made to stick to the agreement. The old time honor that

used to exist between dealers has all vanished. The grab game is now the rule, no matter how it is made. Yours very respectfully,

BALMER & WEBER MUSIC COMPANY.

Wants Our Remedy.

WILMINGTON, Del., September 12, 1892.

AM pleased to see that THE MUSICAL COURIER has taken up this troublesome question. I think it one of the worst features of the piano business and should be pleased to have you suggest a remedy.

Very respectfully yours, H. F. ROBELEN.

We Should Push It.

BIRMINGHAM, September 10, 1892.

REPLYING to yours of the 5th, we beg to say we have been annoyed no little by the commission evil, but can suggest no remedy except concert of action by the entire trade.

We hope you will take the matter up and push it vigorously. Yours truly, SEALES BROTHERS.

Settle Upon Merits.

ST. PAUL, September 10, 1892.

IN reply to your favor of the 5th inst. would say there is, of course, a legitimate place for commissions. The evils, however, which have grown up in connection with it are serious, but we have no wisdom to impart as a remedy. We see no other course than for the dealer to settle each case upon its merits. Yours truly,

HOWARD FARWELL & CO.

Worse than Indians.

MARINETTE, Wis., September 13, 1892.

YOUR favor of 10th inst. to hand this day and in noting contents beg to say I cater to no commission agents or wire pullers, considering such, as a rule, more detrimental to my business than otherwise.

The only remedy is to have nothing to do with them—you can "pay off an Indian," but you can never pay a commission fiend. Yours very truly, J. H. MANN.

Relief Measure Necessary.

SHARON, Wis., September 13, 1892.

REPLYING to yours of the 10th would say that I rarely pay commissions to music teachers, but sometimes find them working in the interest of others who do. In such cases I expose the scheme and often effect a sale. It is an evil which should be abated, but I see no remedy, as the trouble lies with individual members of the trade, and it is difficult to get them to combine on any measure of relief. Yours very truly, JAS. H. PHELPS.

Reciprocity.

LEAVENWORTH, September 9, 1892.

YOUR letter of September 5 just received. I think it is an excellent idea for you to agitate and discuss through the columns of your excellent paper.

We do not pay commissions to anybody, but if we really consider that a teacher has some influence over a certain customer we always reciprocate in some way to our mutual satisfaction.

I shall anxiously await your next issue and note the different opinions of leading houses.

Very truly yours, CARL HOFFMAN.

Crush the Spider.

PORTLAND, Ind., September 10, 1892.

WE are annoyed very little by the commission evil. Our competition arising from goods sold on commission—i. e., consigned goods—does not amount to much. As to teachers, we usually pay reasonably for services rendered, which does no injustice to the customer. If there is trouble in this quarter we think the explanation may be found in a growing belief in the rural districts that retailers may be dispensed with, and the difficulty of getting the penny wise but pound foolish class to see that advertisements *d la Beatty* that are being sent out by certain Eastern concerns are spider webs.

As a remedy we suggest that the spider be crushed.

Yours truly, CUNNINGHAM BROTHERS.

Reason for Disliking It.

CEDAR RAPIDS, September 7, 1892.

IN reply to yours of 5th inst. as to whether we suffer much from the commission evil, &c., we reply yes, and solely from the precedent of the dealers in Chicago. One firm in that city carry this practice so extensively into their business that regular blanks are furnished for reports of commissions paid, to whom and how much, a copy of which I have secured and can furnish you if desired.

A case in point as to the evil effects will illustrate. Some months since we sold a piano at a retail price adopted and adhered to by the Chicago dealer and many others who sell the same make of pianos. A music teacher raised here, but who had progressed so far as to have spent some months in Chicago under the tuition of a prominent artist there, and had rented a piano and at times visited the music stores in that city, upon his return here said to me: "I am offered from \$40 to \$100 commissions by Chicago firms to work sales

for them; can you do as well?" To which, of course, I gave a negative reply, and since that time—in company with a Chicago runner—he has accomplished one or two sales; and not satisfied with this, at the customer's above referred to, where I had introduced him and secured a scholar, he tells them had they bought through him he could have furnished the piano for much less; the result is litigation now to force payment.

Many teachers have become blackmailers by the custom adopted in cities.

The writer knows whereof he affirms, as he sat in a well-known music house in Chicago and witnessed a sale, where the teacher had the innocent purchaser in tow, and not until the salesmen on the sly gave the sum of \$40 to the teacher could he sell the piano he desired. We witnessed this, and the salesman admitted the same. The evil is a bad one, and the remedy at this stage not so easy. The cities must inaugurate the reform. Personally we do but very little; we never have, regarding it as a species of robbery and blackmail.

Respectfully, H. C. WAITE.

Honorable Teachers.

FITCHBURG, September 10, 1892.

YOURS to hand, and in answer: Like everyone else, we are suffering from the commission business with teachers, but not so much so as the customers whom they deceive with the idea that they are their friends and work only for them, when in reality the piano recommended is the one that brings the largest per cent. profit, and many a time a customer misses a good trade from a dealer through the conniving of a teacher. I see no way out of it unless by an understanding and agreement, and an honest one, from all dealers that they will under no circumstances pay to teachers a commission, and then teachers would not be so anxious to help their scholars and scholars would save money and get a square deal. I wish it could be brought about that dealers throughout the country would combine against this evil for their own protection; it would save very much annoyance to the trade and leave one less point to cover. There are a few teachers too honorable to dabble in this business and who consider it unprofessional. I wish there were more of them. Very respectfully,

J. F. CHAFFIN.

Organization Will Not Succeed.

FORT WORTH, September 7, 1892.

YOUR favor of September 1 received. We, like a great many other dealers, have suffered some from the "commission evil"—demands made by music teachers and others for every sale on pianos and organs. We cannot suggest a remedy. So far as we have been able to learn commissions have been paid by nearly all houses from time immemorial, and we think they will continue to pay it. The only suggestion we have is that in dealing with these parties you deal with them on a business basis and compensate them for all such service as they render you, and no more. We should be very glad to get rid of the "commission claim," but see no way to do it, and we do not think any music dealer in the United States can devise a plan, neither do we think organization can effect anything, if full organization could be accomplished. The Holy Writ says: "The evil we have always with us." Yours truly,

COLLINS & ARMSTRONG COMPANY.

Sell Like Others Sell.

LAWRENCE, Kan., September 9, 1892.

IN reply to your favor of the 5th will say that we are not now suffering in that line, as we pay no commissions, preferring to give our patrons the full value of their money and ourselves the full profits to which we are entitled. We may lose some sales by not acceding to the demands of outsiders, but prefer to lose them rather than submit to what we consider an imposition. We have frequently made sales when we could convince customers that commissions were being paid. In our opinion pianos and organs should be sold in the same manner as any other line of goods without being compelled to share the profits with parties who are always ready to desert you for a few dollars more from your competitors. We believe that a united stand taken by dealers in opposition to the commission business would soon do away with an evil that has long been fostered by the trade. Very truly yours,

W. W. FLUKE & SON.

Never Annoyed.

SIOUX CITY, September 7, 1892.

REPLYING to your favor of September 5 I would state first that I have always been opposed to paying commissions to teachers and scalpers, or, in other words, to persons who are not regularly engaged in the business. I have long notified all my musical friends of this fact, and while at first some felt a little sore it resulted finally in a very pleasant and satisfactory state of affairs. My position in this matter is so well known to the musical fraternity where I do business that I am never annoyed by them for commissions, and yet I believe to-day that I have more substantial friends among the teachers than I could possibly have were I to pay commissions. The present system of paying commissions is wrong from every standpoint, and the only remedy there can be is to have all the leading houses to announce that

— ALL —  
NEW SCALES AND STYLES  
OF  
**SOHMER**  
**PIANOS**

ARE IN CONFORMITY WITH THE NEW  
**SOHMER PITCH, 435A INTERNATIONAL.**

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**SOHMER & CO., New York.**

they have discontinued that annoying part of their business, and they will find in the end that what friends they have among the teachers will be true friends and will not be bought whenever a few dollars more are offered by some competitor. Very respectfully yours,

C. H. MARTIN PIANO COMPANY.

Not Troubled.

GRAND FORKS, N. Dak., September 8, 1892.

WE are in receipt of your letter of September 1, and in reply will say we have experienced no trouble regarding demands from music teachers, as our trade is principally in small towns and in the country.

Please send another copy of THE MUSICAL COURIER to our address at Fargo, N. Dak. Yours, KOPS BROTHERS.

Put Them Under Oath.

LINCOLN, Neb., September 7, 1892.

YOURS just at hand asking some questions. Yes, we suffer from the very bad custom and evil of being asked to pay teachers a commission.

It is a growing evil, and on this account many to-day are using the very poorest pianos on the market, because we cannot pay the teachers' commissions and get out of the good piano what would be a living profit to us.

The only way out is to place all houses of good repute under oath and bond to pay no commissions.

J. B. FERGUSON.

The Style in Athens.

ATHENS, Ga., September 10, 1892.

REPLYING to your favor of the 1st will say that we haven't any complaints to make. As the music teachers, not only in Athens but in the territory around here, are our friends and we help each other, we have never had a single demand from a music teacher for a commission, and we have sold a large number of instruments through their influence. We always find it very pleasant, however, to send a nice little token of our appreciation in the shape of a handsome piano chair or lamp or elegant pictures; this we do, however, on our own free will, and not because they expect or demand it. Yours truly, HASELTON & DOZIER.

Feel it Necessary.

LITTLE ROCK, Ark., September 7, 1892.

WE are in receipt of yours of the 5th. We presume we are in the same position as everyone else—that is, we are often called on to pay commissions when none are properly due. With such cases we have always pursued the policy to directly refuse any payment; at the same time we feel it is necessary to pay commissions when the party has really been a benefit, and in such cases we do not believe it can be called an evil, and therefore we would not want to do away with it. For the others we have no remedy to suggest, except to refuse any payment whatever to them. Yours truly, HOLLERNBERG MUSIC COMPANY.

Censure.

BUTTE CITY, September 8, 1892.

YOUR correspondence referring to commissions paid to music teachers at hand. We would say it is a matter deserving censure, and if it could be done away with would be a great benefit to both dealers and purchasers. So many unscrupulous would-be music teachers resort to praising and placing the cheap pianos—even stencil goods are on equality with first-class goods—simply for the few dollars they get, which is indeed very injurious to the music trade and an outrage to consumers. But I can see no remedy. I believe it would be as hard to regulate as would be the labor question. The only thing that could be done would be for the dealers to all agree to pay no commissions to teachers. But who would have any confidence in such an agreement, as few dealers would live up to any agreement that spoils a piano sale?

We will always be found ready and most willing to indorse any movement suggested by the music trade remedying this evil. Yours truly, ORTON BROTHERS.

Must Adhere without Equivocation.

PITTSBURGH, September 17, 1892.

IN answer to your letter of the 13th inst. would say that we certainly think there are abuses in the matter of commissions claimed by music teachers and others for their influence in selling pianos and organs, and that we, in common with all dealers, suffer more or less in consequence.

The only way that we see to effectually put this matter on a just and equitable business basis is for all dealers in this or any other city to combine and establish certain rules as to percentages, &c., and particularly as to the conditions entitling anyone to a commission, and then live up to them rigorously.

Such an association, however, could only be successful by having every dealer in the city a member of it and each one determined to adhere conscientiously and without any equivocation whatever to the rules agreed upon.

We would cheerfully assist in forming such an association in this city for such a purpose, and are glad you are bringing this matter to the attention of the trade.

We are, very truly yours,

MELLOR & HOENE.

Hardest Thing, Eh?

KANSAS CITY, September 8, 1892.

RELATIVE to your inquiry, would say that in all our experience we think it one of the hardest things with which we have to contend.

Of course, we believe that if a music teacher spends his or her time in working up a sale, or in directly influencing a party to buy one certain piano, they should have something for their trouble. We have made it a rule in our business that if the teacher does not use his entire influence for our pianos we would prefer that he does not bring his customers to us at all, for we will not pay a commission nor agree to pay a commission where the teacher starts out with a customer, goes the rounds, lets them buy where they please and then goes back for the commission.

We believe that there would be great amount of satisfaction derived if dealers could agree on this one particular point, that is, not to give commissions where the teacher uses his influence directly or indirectly for any other establishment or piano.

We think that a great many dealers have too little confidence in their own ability to close a trade without the assistance of outside parties, and many of them lead the teachers to believe that they could not do business without them.

In many cases we know that teachers get the majority of their pupils through the influence of the music house; everything they buy they get at wholesale prices, and if they in turn do anything for the house they expect cash for it. This is not true of all teachers, although we believe that every dealer has had experience with some of this kind. We would be but too glad to know of some way whereby the piano business could be done direct with the customer.

Yours truly, J. W. JENKINS' SONS.

Humiliating, Too.

HOUSTON, Tex., September 8, 1892.

IN reply to yours of the 1st inst. relating to the commission evil, as you put it, is most lenient name for a disease long chronic that pervades all communities, whether containing 50 inhabitants or 100,000. The custom of these far gone patients, found mostly among incompetent music teachers, is to see all dealers in town and fix on a commission fee. Then the same ground is gone over again with their customer—shouldn't say their customer, for nine times in ten the party in question has received catalogues or read advertisements of dealers and will buy on his own judgment; but the commission fiend by this method claims credit and secures fee, indifferent as to who the seller may be. Another plan even less troublesome, yet equally sure of success, is to hand in to the several dealers names of parties contemplating to buy and then do nothing at all, but when any such buy, no matter with whom and how many months after, the commission is looked for all the same.

This evil is not of recent growth, but has been the practice for years, and will be on the rapid increase unless immediately cut down by some united action on the part of dealers. Among the many commission seekers there are some few that do honest work; to spare them and try to discriminate would defeat every effort that might check the abuse referred to. The only method apparent to us is to cut loose entirely from the practice and grant no commissions whatever. You can pay a drummer and have protection, but the commission plan in practice referred to is not only non-paying and impracticable as to result, but it is also humiliating and demoralizing, and is, to say the least, injurious to purchaser and dealer alike. Yours truly, HERRLE & SONS.

A Good Scheme.

HUDSON, Mich., September 8, 1892.

YOUR favor of 5th received and contents noted. In reply we will say that we have never paid commissions to music teachers on the sale of pianos and organs. And, furthermore, we do not intend to.

We believe in giving our customers the benefit if there are any favors to be shown. We have been bothered considerably by this commission business, and admire any newspaper or concern that has backbone enough to help fight against it.

The evil might be remedied by having the music houses sign an agreement not to pay any commissions, and each firm advertise to that effect in the local papers. We think this would give the people confidence in the houses that adopted it, and show them that they would do legitimate business.

Yours truly, M. M. MAXSON.

Proposing a Nice Job.

PARIS, Tex., September 10, 1892.

WE find that the commission fiends are diminishing in number, which is due, to a great extent, to a crusade of THE MUSICAL COURIER. We see no harm in music teachers being sub-agents for piano dealers, provided they claim to be disinterested, and will claim to be what they really are—agents.

We believe that if THE MUSICAL COURIER would collect expressions of dealers on this subject, publish same, together with essay on this subject by your editor, and request all daily and weekly papers to reproduce the article (thereby reaching a multitude who do not read music journals) the evil would be quickly abated. Respectfully,

THE PARIS MUSIC COMPANY.

No Views.

SACO, Me., September 8, 1892.

WE are not suffering from the commission evil. We have no views to express. Yours truly,

A. B. SEAVEY.

Too Remote.

MILTON, N. D., September 5, 1892.

I AM in too remote a part of the country to know much of the effects of the evil of which you speak, and fear my opinion would not be worth much.

Yours sincerely, JOS. POWLES.

Shut Them Out.

JACKSON, Mich., September 10, 1892.

IN answer to your first question, yes! I generally ignore them, and know of no other remedy unless we combine and shut them out entirely and pay nothing excepting for actual time spent and work done.

J. M. B. HOUGH.

Not Out of It.

CAPE GIRARDEAU, Mo., September 9, 1892.

REPLYING to your favor of September 5 will say: I know of no remedy; we are not bothered as much in a town of this size as they are in larger places; however, we are not entirely out of it.

Yours very truly, SOUTHEAST MUSIC HOUSE.

He Lets Them Alone.

RUTLAND, Vt., September 18, 1892.

YOURS at hand, and will say I do not ask any favors of music teachers and do not pay any commissions, and I try to expose the dealers who do pay commissions, and as a result I get along with them first best by letting them alone. Most respectfully,

N. M. BRADLEY.

Hopes.

HUNTINGTON, W. Va., September 18, 1892.

IN reply to yours of 10th inst. will say I am suffering very much from the commission evil, and am at a loss for a remedy. If all music dealers would stand firm to an agreement not to pay commissions I believe this the best way out of our trouble. At the same time I believe it would be an impossibility to get all dealers to stand by an agreement of this kind.

Hoping some successful plan may be adopted, I remain, Very truly, JOHN A. JONES.

The Public at Fault.

COUNCIL BLUFFS, September 6, 1892.

IN answer to yours of September 5 would say to ask us something easy. We regard the whole commission business as a necessary evil. The fault lies more directly with the public. They insist that the teacher should first try the instrument, and the word of a 25 cent teacher is what they rely on. There are, however, good teachers whom we know to be our friends; such, we think, deserve a compensation. The only remedy we can think of is the general newspaper to expose and show up to the public the commission fiend in all his glory—even then he will find a sucker.

Yours,

MUELLER PIANO AND ORGAN COMPANY.

Takes Half of the Profit.

SALT LAKE CITY, September 7, 1892.

IN reply to yours of 1st inst. as to paying commissions we very much regret to say that we can suggest no way out of the difficulty. We have to pay teachers here a half on all sheet music they get for their pupils. This leaves very little for the dealer; and as to pianos and organs, if a customer comes into the store and on meeting a teacher asks him what instrument he considers the best, that means a commission! It is very aggravating to give half your profit to a teacher; but then if you don't another will. The few music dealers here are so jealous of each other that nothing in the shape of a combination need be attempted.

Hoping that you may be able through THE MUSICAL COURIER to stir up the trade against the commission evil, we are

Yours truly, D. O. CALDER ESTATE.

About Tarara?

INDIANAPOLIS, September 10, 1892.

YOUR favor of the 5th inst. duly received and contents noted. In answer we would say: We consider this commission business a rather troublesome one, and yet we believe that our Indianapolis teachers are probably an exception to the general commission rule. A large number of our teachers are men and women who stand above asking a commission for recommending pianos to their pupils or friends. We have a few twenty-five cent teachers, teachers who play such compositions as "Sack Waltz," "Johnny, Get Your Gun," &c., who know about as much about the merits or demerits of pianos as they would about threshing machines, sometimes modestly suggest to us that they controlled certain sales and would like to have about \$25 for their "services." However, there is a certain class of teachers who give us names of parties who are contemplating the purchase of a piano, and tell us to call on these parties, and

# A WONDERFUL PIANO.

Dealers uniformly find

# THE A. B. CHASE

A very successful Piano to handle.

**There is Music in it. There is Business in it.**

**It is a Sure Winner. . . .**

**It is a Remarkable Stayer.**

Few Pianos have more friends. None has firmer or more enthusiastic ones. If you have any demand for a

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is not represented in your territory, you cannot afford to let your competitor get it. See? Write at once and learn

*“What a True Piano is.”*

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**ADDRESS**

# THE A. B. CHASE CO.

Eastern Office and Wareroom:  
86 Fifth Avenue, New York.

Factory and Principal Office:  
NORWALK, OHIO.

In case that we make a sale we can give them something if we think their services in the case mentioned have been worth anything to us.

We are trying to place our business on a plane so high that the very name of our firm will be sufficient to recommend us to those who are in the market for anything in our line. We would here say that we have had a very profitable business during the summer, notwithstanding the very hot weather we have had. Just at present our piano and organ trade is opening up for the fall in earnest, and the outlook for the fall trade we think exceptionally good.

Yours respectfully, N. W. BRYANT & CO.

**Put His Foot Down.**

MIDDLETOWN, Conn., September 9, 1892.

**I**N answer to your letter of 5th, would say that I have not allowed myself to suffer from the commission evil. Three years ago I put my foot down on it to a \$10 limit. I give only \$10 to anyone outside my employ, and then only when an agreement is made beforehand. Of course the music teachers do not work for my interest, but I think I have sold just as many pianos and saved a good many dollars. Paying \$25 and \$50 commissions makes a bad hole in profits. Customers buying pianos are very much opposed to having outsiders secure commissions, and when a teacher is working for a commission and the customer finds it out or suspects it, it is much harder to make the sale.

C. W. KENNISON.

**Pay Commission to Purchaser.**

ST. PAUL, September 9, 1892.

**R**EPLYING to your communication of the 5th inst. will say that the demand of music teachers for commissions on sales of pianos and organs has become universal, and is carried to such an extent that in many cases the teachers will go from store to store for bids, and recommend the one that will pay the largest commission on a sale, and at the same time will recommend a piano that has very little if any merit, providing the amount of the commission will justify. The only remedy that I can suggest at the present time is for dealers to refuse to pay any commissions to teachers, and give the amount usually allowed them to the purchaser direct. Yours very truly, R. C. MUNGER.

**Few Able to Resist.**

PARIS, Tex., September 6, 1892.

**W**E do not handle pianos and organs, but the clamor for commissions on small goods, artists' materials and wall paper sales has been a source of untold annoyance for years. It really amounts to a species of blackmail in many cases, and few dealers are in a position to resist it. We have no suggestion to offer—only wish we had. In our own case we have, after being the victims many years, simply taken a resolute stand against it and now positively refuse to allow commissions on any sales. We know we have lost some customers by it, but not many, and we have saved for ourselves from 10 per cent. to 20 per cent. on all other goods, and we estimate that it has been money in our pockets, besides pleasing to feel that you are not being bled of your best profits. Respectfully, TROY & RAGLAND.

**Preachers in It, Too.**

ST. CLOUD, Minn., September 10, 1892.

**I**N my opinion the music teachers and the preachers are the worst curse to the music trade. I have been in the music business almost eight years, have paid a good many commissions to teachers and preachers, but my motto from this on is never to pay or employ teachers or preachers to sell goods. The confusion and dissatisfaction brought about by these people will injure any dealer's business \$10 where he makes one out of them.

The only remedy I can suggest is to quit them, treat them just as we treat other people, and also quit every company who furnishes them with figures that we cannot afford to sell for. There are wholesale houses selling small goods, sending their catalogues to convents, teachers and druggists with the same discounts as to dealers, and then call upon the dealers to sell their goods. Respectfully yours,

A. C. CLINE.

**Atlanta Courtesy.**

ATLANTA, September 15, 1892.

**I**N reply to your inquiry regarding commission evil: We probably do not suffer as much from this in Atlanta as reports would lead us to believe exists in other cities. In fact we may say we suffer very little. The houses here maintain a courtesy toward one another that in a measure prevents their being "worked" to any great extent.

We are inclined to the belief that the music houses are themselves responsible for the great trouble experienced in dealing with this question. A teacher should be entitled to a commission when absolute control of the sale is therein vested, but the abuse of this, we think, rests in the prevailing "hot competition" and consequent hard feeling engendered between dealers.

Atlanta illustrates the fact that brisk and wholesome competition can be maintained with perfect courtesy between the houses, and a consequent absence of the evils complained of. Very truly, PHILLIPS & CREW COMPANY.

**Left to Strike a Plan.**

ATLANTA, September 10, 1892.

**Y**OURS of the 1st to hand. We have had but nine years of experience in the piano and organ business and our experience is comparatively limited, though during this nine years we have had some annoyances of the kind referred to. For instance, we sent a piano out here in the city with a positive understanding that it was a sale; party was perfectly good for the amount, so we required no advance payment. A day or so later a lady teacher came in and asked what commission she was to have on the sale. We told her she had had nothing to do with the sale, and that the piano had been sold direct to the party without any aid from her or any other party at a greatly reduced price, and that we could not pay her any commission. She insisted (her husband was with her), and she made a threat to the effect that if we did not give her a commission we would lose the sale. Then her husband (under the protection of his wife's presence) stepped up in a very threatening way and said: "There is a way to make you pay it!"

We only told him to go ahead and make us pay it.

However, we had to take the piano in; we did not know why, but afterward found out that the lady was a teacher in the family where we had placed the piano. But she had had nothing whatever to do with the sale, and purchasers so admitted, but said the teacher found fault with the piano and made them believe it was not a good one, admitting at the same time that they knew nothing about pianos.

And in several instances we have been obliged, in small towns where teachers were scarce, to pay unreasonable commissions on sales or lose the sale.

We have always tried to avoid encouraging teachers to "recommend" for us on commission, and have tried to impress upon purchasers the fact that when they employ teachers to select a piano for them they are the ones who have to pay the commission, and that a dealer could not give as good a price when he had to pay a large commission. We do not believe in it, nor do we encourage it.

We regret, however, that we can suggest no way to remedy the trouble, unless a combination, general or local combination, could be formed; but we do not think this practicable, as a great many of the dealers do most of their business through commission parties, and there are so many ways of "getting around" a combination!

As far as we are concerned we positively refuse (except in special cases) to give any commissions to teachers or others and would heartily applaud any movement which might do away with the nuisance.

Atlanta is fast growing to appreciate this branch of art, and although we have lost Constantin Sternberg, and virtually lost Alfredo Barili, we have sparks kindled here that will doubtless continue to grow until Atlanta will be recognized among the musical cities of the United States. The Atlanta Opera Club, which so successfully rendered the little opera "Chimes of Normandy" and "Pirates of Penzance" here last spring, are about to reorganize and awaken the dormant spirit of enthusiasm in this light class of music.

Hoping that you will succeed in striking upon some plan to obviate the evil spoken of in your letter, we are,

Very truly, S. P. RICHARDS & SON.

**Five Per Cent.**

WASHINGTON, D. C., September 9, 1892.

**W**E are extremely glad to note your interest in behalf of the piano trade in reference to what you well term the "commission evil." Yes, we suffer from it and wish to place ourselves on record as being willing to join in any proper endeavor to modify and regulate the evil. You ask our opinion and suggestions in regard to the former. We think the payment of a commission of about 5 per cent. of the amount of money received by a dealer for a piano, exclusive of the allowance for the instruments taken in trade, would be fair to pay a teacher who recommends a certain dealer's instruments and aids directly in the sale of same and whose claim to the same is made and established before the sale is made; but unfortunately the commission fiend of today does not hesitate to admit that he sells the piano for the dealer who pays the greatest commissions. And as for the remedy, we hardly know what to suggest. We can have little faith in the united action of dealers on the subject, although we should be willing to join with others in maintaining some regular scale of commissions to be paid and certain conditions to be complied with by the teacher to earn same, but we very much fear the task of rectifying the evil will lay with the press. If the musical press will attack the thing fairly and urge upon the newspapers to inquire into it and expose the swindle and keep at it until the public begin to believe it and think for themselves, we may hope to see the evil abated, and we are sure that the piano trade throughout the country will never cease singing the praises of the paper that inaugurates the reform.

Yours truly, PFEIFFER & CONLIFF.

**Never Paid a Dollar.**

LA CROSSE, Wis., September 12, 1892.

**I**HAVE never paid \$1 commission. Have always said to teachers of music that if I could not do them as much good as they did me, then I could afford to lose every fourth sale. Very truly yours I. G. LOOMIS.

**Bothered.**

HUNTSVILLE, Mo., September 9, 1892.

**Y**OUR letter to hand, and I would say we are bothered very much by teachers and others wanting commissions who are not entitled to them. There is only one remedy and that is for all to quit giving commissions, and that is the only way. Respectfully, J. N. TAYLOR.

**Ventilation.**

BUFFALO, September 18, 1892.

**W**E have suffered from what you term the "commission evil" for many years, and, although we have no remedy to offer, would be glad to co-operate with others to abate the nuisance.

We trust your ventilation of the subject will suggest a cure for the evil. Truly yours,

DENTON, COTTIER & DANIELS.

**Stop Paying.**

ATLANTA, Ga., September 10, 1892.

**Y**OURS of 1st inst. received. In answer we will say we are annoyed a good deal, and the only remedy we can suggest is to stop paying any commissions to anyone. We have often said we wish it was against the law for a dealer to pay a commission and let the same medicine apply to teachers; if they receive any make it a \$100 fine. Yours respectfully, ESTEY ORGAN COMPANY.

**Alive, Are We?**

POCATELLO, Ia., September 7, 1892.

**Y**OURS of September 1 at hand. We can only suggest the united efforts of the trade to stop the prevailing evil, but won't attempt to suggest the way of uniting the trade.

Your favor, however, convinces us that you are alive in your business, and we want your paper until further notice. We remain, Yours truly, JAMES & LAMOREUX.

**Tuners Blamed.**

PEORIA, Ill., September 18, 1892.

**W**E have been out of the music trade for some time. We had more or less trouble from tuners going about and talking of trade for some wholesale house, and if you did not give them a tip they were sure to run your trade away if they could, and we are not sure of them when we did give bonus.

My plan would be for dealers to do their own tuning, or have someone in the town that can be depended upon. Let his solicitor do the tuning for the town as much as possible. Yours truly, J. R. PARSONS.

**A Cesspool.**

TONAWANDA, September 14, 1892.

**Y**OUR letter of September 12 received. We are very glad you have commenced to stir up this cesspool. We are firmly of the opinion that these commissions deceive and defraud the purchaser and blackmail the seller. In most cases there is no justice in the transaction. We are not suffering materially from this evil, as we do not permit our customer or ourselves to be thus swindled if we can possibly avoid it.

We think that if all musical journals would come out with an exposé of this evil practice and keep the subject constantly before the public the evil would be remedied.

Trusting you may be able to find a satisfactory remedy, we are, Yours respectfully, MUNDIE & MCCOY.

**Five Wanted One Commission.**

BIRMINGHAM, Ala., September 9, 1892.

**Y**OURS of the 5th to hand and noted. Yes, we are troubled no little with the commission fiend. In our city we are troubled with sewing machine agents and canvassers for other goods as well as the music teachers. We recently made a sale of an organ in our store to a party that we didn't know anyone had tried to sell, but in the next few days were approached by five different persons wanting a commission. The evil is growing and we have been unable to rid ourselves of it. We have five other piano and organ houses in the city, and we made one effort at an agreement between us, but were afraid of outside dealers, who are all the time making inroads into our territory. We recommend union as the only remedy, and no less than a national union will do any good. If you can set on foot a movement for a national union of dealers, backed up by the factories, you may expect the hearty support and co-operation of

Yours truly, GILBERT CARTER & CO.

**Friendly Robbers.**

WORCESTER, September 10, 1892.

**Y**OUR very kind favor received this morning. In response would say: No, we are not suffering from the commission fiend, simply because we have for several years been very severe on the friendly robbers, as we call them (we consider them nothing less). Hence we do not have hardly any music teachers' trade, and do not cater for it on this very account. We have established a one price system on all our goods, which works like a charm; hence we allow no commission from these prices, neither would we allow anyone to add on. To be sure, we have sometimes lost cus-

# FIVE LETTERS.

ST. LOUIS, September 8, 1892.

MUSICAL COURIER CO.:

*Gentlemen*—In reply to your favor of September 6 asking our opinion of the VOSE & SONS Piano as a selling and durable instrument, will say, as a seller at the present day it has no equal; as for durability, I know of no piano that holds its tone better or has better staying qualities than the VOSE.

Yours truly,

O. A. FIELD,

Secretary.

JESSE FRENCH PIANO AND ORGAN CO.

OMAHA, September 19, 1892.

THE MUSICAL COURIER:

*Gentlemen*—Replying to your favor of the 6th as regards our opinion of the VOSE & SONS Piano as a seller and as to its durability, we would state that we have been very successful in the sale of the VOSE in this section of the country. We have handled the instrument for a great many years, and for a medium priced piano we have not found anything that is as good a seller and gives as good satisfaction as the VOSE.

Yours very respectfully,

MAX MEYER & BRO. CO.,

By ADOLPH MEYER, Vice-Pres.

DETROIT, September 15, 1892.

MUSICAL COURIER CO.:

*Gentlemen*—In reply to yours requesting to know our opinion of the VOSE & SONS Pianos, will say that the VOSE & SONS Piano is our biggest seller. Have handled it now for nearly fifteen years, and the sale of the VOSE during that time has increased so that to-day we sell more VOSE Pianos than any other one make of piano which we handle. I therefore consider it needless to say anything concerning the merits of the VOSE, as I think we could make no better showing than the aforesaid. The immense patronage we have enjoyed for these pianos and the increasing sales are in themselves the strongest proof of the many good qualities of the VOSE Piano.

Yours very truly,

F. J. SCHWANKOVSKY.

ST. PAUL, September 9, 1892.

MUSICAL COURIER CO.:

*Gentlemen*—Replying to your inquiry of the 6th inst., will say that we have sold the VOSE & SONS Pianos for many years past with excellent satisfaction to our customers and ourselves. We appreciate the improvements that have been made of late, especially in the larger styles, and find them popular and desirable instruments for this market.

Very sincerely,

NATHAN FORD MUSIC CO.

KANSAS CITY, September 8, 1892.

EDITORS MUSICAL COURIER:

Relative to your inquiry as to what we think of the VOSE & SONS Piano, would say that we consider it an honest, well made piano, one that pleases the customer and certainly a durable instrument. Our sale of the same is increasing all the time.

Yours truly,

J. W. JENKINS' SONS.

tomers on this account, but our name is much firmer and we feel more sure of a steady success. (A name is better than riches.) Here in this city sensible people of fair education have woken up to this commission business, and also the various kind of prices, so that many will not under any consideration purchase of a dealer that will ask one price and take another. Respectfully yours,

C. F. HANSON & CO.

**Bored to Death.**

WICHITA FALLS, Tex., September 8, 1892.

I N reply to your favor of 1st inst. will say in regard to the commission evil I am bored to death by music teachers and I think it would be well for the musical fraternity to cut them off all over the country. I know one thing, they destroy all of my best trade; in other words, they are a thorn in my side, and I will do as much to cut them off as any other man. Yours truly, N. A. ROBINSON.

**Grin and Bear It.**

FORT SMITH, Ark., September 7, 1892.

I N reply to your questions I must say it is a great nuisance here—the same as I suppose it is everywhere. I think it is a hard evil to remedy; perhaps it could be done by a concerted movement of the dealers in each locality, which I believe, though, is an impossibility. The best thing to do, I think, is to have as little as possible to do with the commission business and grin and bear it the best way you can. Respectfully, R. C. BOLLINGER.

**Helbig's Opinions.**

BLOOMINGTON, Ill., September 10, 1892.

THE evil is caused by manufacturers writing testimonials from leading musicians in their catalogues. Dealers take pattern from it in their localities.

Remedy: Create a manufacturers and dealers' union and raise a fund and advertise against the evil in all papers, warning the public against confiding in their music teachers, but buy of responsible dealers and obtain valuable, not worthless, warranties on equally valuable pianos.

Yours, OSCAR HELBIG.

**Mean Opposition.**

OTTAWA, Ill., September 8, 1892.

YOUR inquiry pertaining to the commission evil at hand. We have for a long time been contending against this evil, and to suggest a remedy is equal to one to keep the cholera out of this country—both are pestilences. It depends entirely, we think, upon the dealer, and only a combined co-operation of every dealer in the country would kill it. We have right here in this city the meanest, most contemptible opposition in that direction. Not only cash commissions are paid, but a gang of low lived drunkards, who for a couple of glasses of beer or whiskey sell their honor, are also employed, and you can easily understand that such means are destructive to legitimate trade. Another thing is the cheap goods called pianos because they look like one, which assists in this great evil. Most people know very little about what a good piano is or what it costs, and such goods can always be sold at \$25 or \$50 under the price of a good one, and it gives the low lived dealer a capital to distribute among his still meaner assistants. It is an everyday occurrence for these helpers to say such and such a one will give me so much, meaning to convey the idea that if we could give more the help would swing our way. We have in several such cases said to them to go to h—, and of course the sale was made by the commission dealer. If any way could be suggested to kill the evil we will stand shoulder to shoulder with the rest. Yours truly,

SIMON & CO.

**Could They Be Trusted?**

DETROIT, September 8, 1892.

R EPLYING to yours relative to the "commission evil" would say that we have suffered from it considerably. Why we, who do so much for the teachers and from whom they exact so much, should be forced to pay them blackmail money we never could see. We have fought against it, feeling that it was dishonorable in most cases, but blushed to acknowledge that sometimes we have surrendered on account of the pressure brought to bear. And then how easily the sale is made! People place themselves right in the hands of those persons and the poorest piano will bring the highest price with their recommendation. One of the dealers here has about two-thirds of the teachers "under his pay"—that is, he has an understanding with them. And how slickly the sales go through! Competition might as well close its doors when one of the teachers is asked to "test" the pianos. And how dearly the purchaser has to pay for it!

There is no doubt that all the dealers would like to free themselves from this yoke, but they do not dare even to raise an objection. As for us we have fully made up our minds to ask all commission seekers to do their business elsewhere. We do not see very well how an organization of any kind would help matters any unless the factories take a hand in it, as it would be next to impossible to get all dealers to join anything of the kind; and if they did, could they all be trusted?

Yours, J. HENRY LING.

**Come Down With Stamps.**

CHAMPAIGN, Ill., September 9, 1892.

YOURS in reference to "commission evil" at hand. We certainly bemoan the evil of it. If the demands of music teachers were reasonable it would not be so bad. But when they demand pay from the dealer and also from their patrons it is getting too thick. We know where they have received pay both ways. Where one paid a commission for help in selling, the party purchasing paid the same teacher a fee of \$10 for selecting. Teachers do not seem to think the recommendation of a dealer is worth anything, when in nine out of ten cases it secures them a scholar.

While it is true that in some cases a teacher's influence decides sale, yet more often it's the price and the reputation of the dealer. We would not and do not ignore the help of teachers in selling, but do not like the compulsion part of it. "Come down with the stamps or I'll take my party where I can get a big commission."

The only remedy is to withdraw altogether from the practice of paying commissions, or have a plain talk with the profession and insist that they be reasonable and show them the reasons, and that the dealers are an influence in securing patronage. We know that some teachers really and wholly keep their standing through the recommendation of the dealers; besides, the selling of instruments gives them employment and brings them constant work, new pupils, &c. We regret the condition of things in this part of the business. If all the dealers would make a firm stand against it we think there might be some good results.

Have been in the trade some 25 years and this evil seems rather to grow than otherwise. When all will combine there may be a happy future, free from the vexations and annoyances of this kind; so speed the happy day on by giving us a fair chance. Respectfully, D. H. LLOYD & SON.

**Not a Cent for Influence.**

FORT SCOTT, September 9, 1892.

I N reply to yours of the 5th regarding the "commission evil" will say that I have been waging an individual warfare on the commission "hanger on"—teacher, preacher, smart Aleck, &c.—for a long time, and I find it pays. I come right out in the daily papers here and advertise "No bribed teachers," "No expert players," but goods sold simply on their merit at live and let live prices. When teachers approach me on the subject I tell them I will return the favor by sending them pupils, letting them have sheet music at cost, &c.; or if they go out of their way, employ their time for my benefit, I of course pay them for time thus employed stipulated price. But in no case will I pay them a cent for their influence, and I believe I am getting the dear, confiding public around these diggings educated up to the point that they begin to see that the commission comes off of them (the purchasers) and not me (the dealer) when they take their teacher in to pick out a piano, who nine times out of ten knows no more about the construction, material used, &c., than a hog does of holidays.

My remedy is this: Do not allow commissions for mere influence yourself, and if your competitor does it advertise him.

Wishing you success and promising you my hearty co-operation in suppressing this seemingly unnecessary evil, I remain and am Most respectfully, L. R. KAYLOR.

**Pampering to Parasites.**

JOLIET, September 8, 1892.

A NSWERING your inquiry we say that all of us suffer from the commission evil and none of us know what extent. Many sales are diverted from one dealer to another by some teacher who claims expert knowledge, which consists of demanding a commission for the act.

The remedy? We see none as long as dealers will not combine to denounce the pest and defy the pesters. Those who do both a wholesale and retail business can do most to check it. The trade should declare that music stores are not run for the exclusive profit and accommodation of music teachers. Here, again, music publishers help to pamper the parasites and they can do much to undo what they have done most to foster.

Yours, &c., H. D. STEARNS & CO.

**Wholesale Men Cause It.**

MOLINE, September 10, 1892.

I N reply to your question in regard to the commission evil would say I should like to hear of the man in the piano and organ business that does not suffer from commission paying. Every teacher in the country, whether they can teach or not, is selling pianos in a way and wants a commission, and will run your trade away if you refuse to pay it, or at least try to.

I should like to find a way to get around it; they don't only want a reasonable commission, but the whole profit, and in my opinion it is the wholesale men that cause it. They send circulars to these teachers and ask them to work for them, and offer \$50, \$75 and as high as \$100 for a sale they will send them. These teachers come to us, show what they have learned from some large house in the city, and demand from us the same as they will work for the city house.

Of course these piano houses are not represented where they are, and the city house is very anxious to get its goods

started. This is the cause out here. I would be pleased to hear how the rest of my friends get used. If you can stop this commission business you can count me your friend.

A. C. WOODYATT.

**Make It a Misdemeanor.**

MORRISTOWN, N. J., September 10, 1892.

I N reply to your letter of the 6th inst. will say that I am considerably annoyed by the commission fiend, but can see no remedy except by the enactment of a State law making it a misdemeanor punishable by a fine, similar to a law in New Jersey governing insurance brokers.

Yours respectfully, F. SCHRAUDENBACH.

**No Robbing Allowed.**

ELKHART, September 10, 1892.

YOURS of the 5th received. I will say to you I do not allow any teacher to rob me of part of the profit, but expose them when I can. My opponent here has all the teachers, I guess, in the country working for him, and that is his style of doing business, but people are finding it out. I have propositions of the kind made often.

Respectfully, W. B. VANDERLIP.

**A Detestable Practice.**

KALAMAZOO, September 9, 1892.

YOURS at hand. The evil you call attention to is certainly a great one for the retail piano dealer to contend with. For many years I have had this in my mind, but no feasible solution has come to me.

Were the teachers honest in passing their judgment on the different instruments there might be some reason in their asking a commission. The one, however, who will pay the largest commission is the one who will get their endorsement, regardless of the quality of the goods. In many cases after sales are made we are called upon to pay money where no knowledge that they have ever seen the instrument exists.

The system is all wrong—nothing but perfect blackmail—but what the remedy will be for same I cannot answer.

I have thought this might be done and through it the question could be solved: Let all the piano dealers organize in each State, coming together at some central point, where the question could be discussed and some solution reached where all could agree and wipe the curse out.

I am with any of the craft in any honorable means of ridding the trade of this detestable practice.

Most respectfully, GEO. H. PHILLIPS.

**Not Worried.**

DAVENPORT, September 9, 1892.

YOURS to hand. In regard to the commission evil, I have had my sweat and dried some years ago. I found that the class who demand commissions were not at all particular where they took a prospective buyer or what piano they recommended so there was a commission in it, and resolved to expose the next one that came. This happened to be the wife of a very prominent clergyman. After the selection was made and price settled I took occasion to inform the purchaser that I had taken the lady's commission off the price to him, knowing very well he could settle with her much more satisfactorily than I could, I having had a previous experience in that direction. The next was a similar experience with a prominent professor. In both cases I lost their trade—the lady's for good, as she soon left the city; the professor's for about six months, who then came back and has been a good customer ever since. I am satisfied my competitors are still paying commissions, but it does not worry me. I can stand it if they can. It is well understood here that I pay no commissions, but sell reliable goods at one price and am not suffering from that evil at all. The only remedy I have to suggest is for the dealers who are being bled to stop bleeding. I have done so and find it paying in self respect as well as financially. Respectfully yours,

J. HOYT.

**A Sure Plan.**

DAVENPORT, September 9, 1892.

YOUR favor of the 5th inst. duly received, and in reply will say that when even a plain farmer will come to the dealer, and, on the plea of knowing of a customer for an instrument, arrange for a commission, and then bring a lady, whom we afterward discover to be his wife; and again, when a lady, not even a musician, comes and on the plea of being able to influence sales gets promise of commissions, then brings a lady who purchases, commission is paid and later we find they were sisters, and that the purchaser neither knew of the commission nor received any benefit from it, then I can say that we are suffering from the commission evil. Of course the great part of the evil is that that comes through the profession, very few of whom, being called to pass upon the merits of an organ or piano, could by any possibility tell how many reeds the organ contained nor wherein the action of that particular piano differed in construction from any other.

You ask if I can suggest a remedy or if I have any views? I have thought much on the matter, and one thought was an ironclad contract to be signed by all dealers, but that is liable to grave objections, as the high toned dealers would

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suffer from the violations of the unreliable. Bringing the matter before the general public through the music journals and through the widely circulated newspapers until it has reached the buyers of pianos seems to me to be the surest plan. Yours truly,

J. C. WALLACE.

**Unusual.**

BRATTLEBORO, September 29, 1892.

**I**N reply to yours with reference to paying commissions to music teachers, it is unusual for us to do so. If they help in making sales, we have often assisted them in obtaining pupils, when they are deserving.

Very truly yours, EDW. CLARK & CO.

**Advocate One Price.**

PORTLAND, Ore., September 17, 1892.

**W**E offer a prize of a beautiful 8x10 chromo to any city where the music dealers are not suffering from the "commission business." Portland is included among the rest. We believe the "one price" system of selling pianos will in time overcome the evil.

FALLENUS & McCORMICK.

**Discontinued It.**

MINNEAPOLIS, September 31, 1892.

**I**N reply to your favor of the 5th inst. we would say we have some time since discontinued the practice of allowing commissions on sales, and while we perhaps occasionally lose a sale by taking this course we do not feel that it is detrimental to our business, but on the other hand that it has been a decided benefit.

Yours truly, CENTURY PIANO COMPANY.

**Useless to Expect.**

SEALIA, Mo., September 10, 1892.

**T**HE only remedy I can suggest is concerted action among dealers, and that seems unattainable at present. Jobbers and wholesale dealers and some manufacturers send out their men, who are as fond of bribing teachers and others with commissions (presents) as are any of the small dealers. I am forced to the conclusion that while there may be honor elsewhere, it is useless to expect any agreement to bind a music man when he warms up for to beat his competitors.

CENTRAL MISSOURI MUSIC HOUSE.

**Double Dealing Methods.**

BAR HARBOR, Me., September 10, 1892.

**R**EPLYING to your favor of 5th inst. will say I know no way of abating the evil except the dealers take a firm stand against it, and pay no commissions to anyone except for services actually performed; these two faced, double dealing methods are a nuisance to the purchaser as well as to the dealer, but so long as dealers think it for their interest to encourage it it will exist. I am glad THE MUSICAL COURIER has taken the matter up. A little advertising of the matter will be good for the trade.

Yours truly, S. J. CLEMENT.

**No Suggestion.**

RICARD, N. Y., September 22, 1892.

**Y**OURS received. In reply would say I can very readily answer that question. The commission evil has troubled me very much. I will state one circumstance: I took an order for an organ and the teacher found they had ordered it and she wrote as follows:

MR. HAMLIN:

I understand Mr. Waters has ordered an organ of you. Now I am their music teacher and they will naturally want my judgment on it. Now you can charge them \$25 more and pay that to me and they will never know the difference.

But that did not please her. I sold my organ and paid her nothing. I could cite several circumstances similar. I had a customer not long since that said if Dr. Mott, of Boston, could select the piano they would take it; he wanted \$25 for it, so it did not go off.

I can't suggest a remedy.

Yours very truly, A. HAMLIN.

**Want Opinions of Others.**

DETROIT, September 22, 1892.

**I**N reply to your question, Yes! and we suffer most when the teacher or musician happens to be working for the other house. We find in many cases the customer has very little to say about the sale, and that the teacher or musician is the person of consequence, and the customer is like a patient and simply takes the medicine prescribed by the sage, who is judge of tone and action and every point to be decided, except possibly the price and terms. The time may come when the public will know something about music and have confidence in their own judgment or when teachers and others will admit that they do not know any more about the questions they are deciding than the customer who brings them, and when they will be more honest and less grasping than other people, but we do not expect it to happen in our day, so we must continue to suffer. We cannot even suggest a remedy. A small commission for good sales is all right, but poor sales are a damage to any house, and the teacher or other who furnishes such should pay the damage.

We shall be pleased to hear the opinions of others.

Yours very respectfully, GRINNELL BROTHERS.

**Clean Bill of Health.**

GREENVILLE, September 30, 1892.

**Y**OUR favor 10th inst. duly received. I am glad you have seen fit to inquire into the methods of the commission "sharks," as I term them, and trust you will give them the same conspicuous place in your columns that you have to the "stencil fraud."

The evil exists in this little city as well as in larger places. There are but three dealers, and happily peace reigns between us, and we are firmly combined against the few "piano sharks" we have with us. In your issue of May 11 the article "A Hard Nut" first suggested a remedy to me, as at that time I was at fever heat against one of our local sharks, who I knew was trying to play double and secure a commission from whoever made the sale. The shark became very friendly—very suddenly—and gave me lots of pointers on the sale, but it so happened I was loaded with pointers at the time; it was a cash sale and worth hustling for. The above article came to hand, I cut it out, framed it and placed it conspicuously on my instruments. The shark happened in, read it, and has not darkened my doors since, and is now barred from every wareroom here. I went directly to the customer and explained Mrs. Shark's method fully and effected the sale, showing my customer the article, "A Hard Nut," in substantiation of my assertions in regard to the commission evil, and in future I shall pursue the same aggressive method.

There are cases, of course, where a legitimate commission may be given, and any fair minded dealer should be able to discriminate and allow such commissions unhesitatingly.

I can assure you any "shark" in this neighborhood will have to show a straight passport and a clean bill of health to be able to navigate these waters in safety.

I trust your crusade against the shark may be as successful as the knife of the South Sea islanders.

Yours truly, HARRY H. SMITH.

**Warn the People.**

CARTHAGE, Mo., September 8, 1892.

**I**N reply to your question I will say that while I am not being troubled to any great extent, owing to my ability to consign them to a back seat, yet this country is not entirely free from the commission fiend.

A few of our teachers would scorn the idea of taking a bribe, but I deplore the fact that the majority of those having a little influence are easily persuaded to believe that worthless pianos and organs are the "best now made," and, of course, for a small sum sacrifice honor and their higher moral perceptions.

As to a remedy which would entirely eliminate this evil, it is rather a puzzle.

Bribes have been given and taken in all times where there was anything for sale or trade, and when it was possible to find influential persons whose moral instincts were secondary to a representative of value taken in exchange for "speaking a good word."

I am of the opinion that the only successful way to check this commission nuisance is to expose these dirty methods, and warn people of the traps set by unscrupulous persons for the unwary.

A thorough and vigorous exposure by THE MUSICAL COURIER will do more good in one year than all the mental and moral development would do in an age. This may seem "chaffy," but it takes too long to get a race of people who have musical influence to stop taking bribes through infantile development.

THE MUSICAL COURIER is a quicker route. I am much pleased with the spirit of your valuable paper. THE MUSICAL COURIER stands at the head of the reformers, and has succeeded in exterminating several great trade plagues.

Yours truly, E. A. MAYOR.

**Resume.**

NEWBURGH, September 18, 1892.

**Y**OUR letter relative to the commission curse is at hand.

The subject is one of too great importance and too wide in its scope to be properly treated in a short letter, but while I may be thought to be radical in my views I am firmly of the opinion entertained by the late Horace Greeley, who, when the question of the resumption of specie payments was prominently before the country, said: "The proper way to resume specie payments is to resume." So I would say, the proper way to stop the evil is to stop it, not modify or regulate it, not to temporize with it, but stop it.

I know objections almost innumerable would be urged against such a course, but I think that they are by no means insurmountable. Respectfully yours,

W. F. SHAFFER,  
With F. G. Smith.

**No Plan.**

GRAFTON, W. Va., September 18, 1892.

**R**EPLYING to yours of 10th inst. would say we have been troubled considerably in this respect, and while we have no well developed plan to suggest we are certainly ready to join heart and hand in any honorable movement to rid the trade of this nuisance, and would be more than glad to have expressions from others.

Respectfully, J. M. BROCK & SON.

**Little Trouble.**

WHEELING, September 30, 1892.

**R**EPLYING to yours of recent date in reference to the commission evil, would say we have always strenuously opposed anything of the kind, and have had little or no trouble with it.

Cordially yours, F. W. BAUMER & CO.

**Organization.**

KANSAS CITY, September 8, 1892.

**I**N reply to your letter of the 5th. Believing manufacturers and dealers have heretofore courted the evil, we know of no way it could be abated except by a united and organized effort of both dealers and manufacturers.

Yours truly, KANSAS CITY PIANO COMPANY.

**Shut Down.**

CHATTANOOGA, Tenn., September 19, 1892.

**W**E have shut down on this to some extent, but still suffer some from the evil. It can only be done by combination, and where there are treacherous dealers it is hard to work. We think liberal publication on the subject might open the eyes of the public to some extent.

Respectfully, WINTERS & MURPHY.

**Cut Right Loose.**

LEWISTON, Pa., September 19, 1892.

**I**N regard to your question as regards the music teachers' demand, I have cut right loose from them and tell them I stand to sell on my own merits, giving the buyer after telling the buyer or purchaser all that I have to give off, and it takes better than anything I can do, letting the people know this, and then they are always ready to be dealt squarely with. Respectfully, J. B. BUNNELL.

**Do It on the Sly.**

FORT WAYNE, September 10, 1892.

**Y**OURS of the 5th inst. is received and contents noted. This commission business to teachers and others is a curse which is brought on by the dealers themselves and one hard to remedy. The only remedy is for all dealers to shut down on it entirely, and this, I think, would be an impossibility to do, as one would think if he did not give the commission another would and do it on the sly, even if there was an agreement among the dealers not to pay teachers commissions. Yours respectfully, C. L. HILL.

**Try and Bear It.**

SCRANTON, September 19, 1892.

**A**NSWERING your favor of 10th inst. will say: We are suffering from the commission evil. The greatest difficulty we find is too many teachers are inclined to be sort of musical pirates, caring nothing for the customer, the quality of the piano or the dealers, but only the dollars they get out of the transaction, thus giving the unscrupulous dealer a great advantage over the honorable one.

But, like many other evils, we know of no remedy, so will try and bear it with as good grace as the circumstances will permit of. Truly yours, GUERNSEY BROTHERS.

**Ironclad Rule.**

RALEIGH, N. C., September 19, 1892.

**W**E think the commission business to teachers, &c., is an evil thrust upon the retail music trade by those firms which are after the glory of making sales, and that such firms are themselves responsible for it. We have not been paying commissions excepting in a very few instances, and we are not suffering from it to any great extent. If all the leading music houses would adopt an ironclad rule that they would pay no commissions, except to regular agents, we think it would be totally overcome. Very truly yours, NORTH STATE MUSIC COMPANY.

**Don't Promise.**

NEWBURGH, N. Y., September 12, 1892.

**I**N reply to yours of the 10th inst. in regard to music teachers, will say that if the dealers in pianos and organs took the right course with them they would have little or no trouble. But long experience is that the majority of the dealers are so anxious to make sales that they promise to allow more than they can afford, and in the end break faith with the teacher and create dissatisfaction all around. I claim that if the dealer promised only what he can afford and pays what he promises there need be no trouble between the teacher and the dealer. At least that has been my experience. Yours truly, WM. F. CONKLING.

**Stopped It Years Ago.**

MARIETTA, Ohio, September 19, 1892.

**T**HE two great evils of the trade, abuse of the instalment plan and the everlasting and never ending commission business to persons not engaged in the business, who often claim a knowledge of tone and construction to establish their importance as critics, when in point of fact their experience does not justify their assuming that responsibility—these evils have been wholly eradicated.

Feeling that the established reputation of my instruments, backed by my own guaranty and the guaranty of the manufacturers, should be ample protection to my customers, I adopted the plan for instalments, which is perfectly safe for

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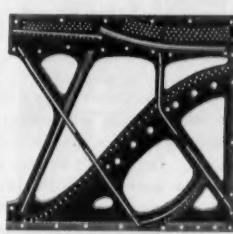
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BERLIN, GERMANY.

me and most convenient for customers. The usual custom of agents and paying commissions I discarded years ago, and now find business in a most healthy and prosperous state.

C. V. STEVENS.

**Equal to a Bribe.**

WASHINGTON, September 21, 1892.

WE are in favor of not allowing any commissions on pianos or organs. It is just as reasonable to offer a bribe to one who recommends a certain tailor, baker or candlestick maker as to pay a commission on a piano sale.

Yours truly, HUGO WORCH.

**Is There?**

ALTOONA, September 19, 1892.

IN answer to your favor of 14th inst.: We have our share of trouble with these commission leeches, but I have no remedy to suggest unless it is that the trade unite against this evil and boldly expose the whole business. But how can this be done when there is a total lack of harmony and honor among the music dealers?

Yours truly, F. A. WINTER.

**Unite Again.**

INDIANAPOLIS, September 19, 1892.

YOUR favor at hand. One of the most perplexing problems the music trade has to deal with is the payment of commission. I could not suggest any other way to get rid of the evil except it be that the entire trade unite together and refuse to pay commissions.

Awaiting the result of your inquiries and hoping some good may be the outcome, I am

Yours truly, GEO. C. PEARSON.

**Time Come to Stop.**

GALLIPOLIS, Ohio, September 19, 1892.

IN answer to your inquiry of 14th inst. will say: Yes, I am a sufferer from the commission evil and from the demands made by music teachers and others for commissions on the sale of pianos and organs, and the only remedy I could suggest is for every dealer to say through the columns of his city papers that the practice is a damage to business and that the time has come when a stop to it must be made, and then stand to it.

Yours truly, P. H. STEVENSON.

**Abominable Evil.**

PIQUA, September 17, 1892.

REPLYING to yours of the 13th would say that at this point I do not suffer much with the commission plague, but at Dayton and other points where competition is stronger and dealers have practiced the giving of commissions it is almost impossible to sell a piano or organ without someone coming in and claiming a commission. It is an abominable evil, and if the dealers would come together and agree not to pay any commission to teachers and outside spotters, it would cut off quite an expense and all would sell just as many pianos and have more money.

Yours very truly, JOHN H. THOMAS.

**An Idea.**

SALEM, Mass., September 10, 1892.

MY views of granting commissions to teachers and others who influence piano sales are these: I pay a commission to but a few teachers and those must work for me only. I think the commission business a curse to the trade and sincerely wish to see its end. I think that this end could be accomplished by the manufacturers, who should sell only to the trade and not do any retail business whatever. The dealers could then manage the rest. This, however, is only an idea and might not work successfully unless the dealers in each city and vicinity would harmonize on this point.

I should like to hear from others on this question.

Yours truly, W. J. LEFAVOUR.

**Must Be Happy.**

WASHINGTON, September 22, 1892.

IN answer to your query in reference to the commission evil we beg to say we are not suffering from it; we pay very few commissions and only by previous understanding and agreement; and then we must be satisfied that the claimant has not only brought the customer and influenced him to purchase from us, but prevented him from going to all the other piano rooms before coming to us. We think a person who patiently and persistently works upon a customer until he induces him to purchase a piano and then brings him to us and assists us to consummate a sale is entitled to compensation for his time and trouble. In our city, as a rule, first-class piano teachers do not pay much attention to the sale of pianos; some request us to give any advantage that they are entitled to the customer. Others charge the purchaser a fee for selecting the instrument, which repays them for the time lost and is really the proper plan and secures the purchaser an impartial verdict. Paying of commissions and any other abuse in the piano and organ business is within the control of the dealer who can resist imposition and if necessary by advertisement protect himself and the trade.

Very truly, JOHN F. ELLIS & CO.

**We Beg the Question.**

MADISON, September 17, 1892.

ANSWERING your query of September 10, I regret to say yes. We have got it bad—chronic case. Demands are becoming more vigorous for larger sums, and more importunate. Certain teachers don't scruple to vilify not only the goods but the dealer if disappointed in getting commissions. It goes without saying that very few teachers know anything of the relative merits of pianos. They don't know the signification of a griff or the difference between a pivot action and a three-quarter plate; they don't know whether the pin block or the strings are three ply. They like a piano with Wessell, Nickel & Gross action because it is "easy," but don't like another piano (which the dealer knows has the same action) because it is "stiff." They recommend pianos sometimes, I am glad to admit, conscientiously, but generally mercenary—when and where they get the highest commission (I came near writing it bribe). Some teachers don't scruple to break up an already made up sale in the interests of another concern, if thereby they secure a commission. Other teachers are above reproach; we all meet such occasionally (may their tribe never grow less) who ask no commissions and will accept none. Alas! they are rare. The subject of commissions is a growing evil, bearing each day more heavily upon the dealer, an iniquity that should be obliterated. But what shall be done? "Quien sabe?" The writer will be one of the Wisconsin dealers to sign a contract, and adhere to it, to pay no commissions whatsoever to anyone not regularly engaged as agent or canvasser in the sale of his line of instruments. But I don't believe the subject of commissions will ever be done away with. For myself, however, I feel more like asserting my independence each day, and I consider it a remarkable statement to make that I have not paid \$50 to teachers in the past six months—practically nothing. That I have suffered some for not having paid more I well understand. But your query literally begs the question and in language classic: "What are you going to do about it?"

Respectfully, W. W. WARNER.

**Aid from Texas.**

HILLSBORO, Tex., September 9, 1892.

REPLYING to your esteemed favor of the 1st inst. would say that I have experienced considerable trouble with music teachers and others to whom I have sold. In this section there are many (so called) music teachers who really think it just and right for dealers to pay them a commission from \$10 to \$25 on each sale made to their pupils or to their neighbors, claiming that some other firms have made them such liberal offers, which is no doubt true. I deem such demands unreasonable and unjust, and very seldom accede to their wishes. However, there are concerns in this State who do such business, which almost compels others to do so in order to meet competition, which is very strong in this section. Now, as to a remedy. I only know of one remedy, and that is for every respectable dealer to shut off these commissions and give their customers the advantage of that \$10 or \$25; there would be equally as many sales made and the purchasers would not have to pay such excessive prices, and those who justly earn their money would receive the benefit, instead of some teacher who might recommend the instrument with a few words and receive \$10 to \$25 for it. It is a growing evil and should be obliterated by all dealers who desire to raise the music trade to a plane of honesty and fairness. If such a move can be inaugurated I will promise my full aid and support.

Very respectfully, W. W. PHILLIPS.

**Studied It Eighteen Years.**

SAGINAW, September 20, 1892.

ANSWERING your esteemed favor of 15th inst. will say that the subject of your letter has been one on which I have given much study and thought for 18 years, and I find myself to-day just where I was when I first went into the music business, and while I admit that there is much suffering from the "commission evil" of which you speak, I have long since decided that there is no way under the shining sun to overcome it, except for all the dealers in the State or United States to combine. This would be impossible to effect, and were it possible the honorable dealers would live up to their agreement and the dishonorable ones would continue to pay commissions on the quiet, reaping the benefits therefrom and "laugh in their sleeves." Not wishing to discourage you in any good work you may undertake, will say that you will find this subject to be a far greater monster to subdue than the "stencil evil," and in my opinion the relative difference will be the same as the elephant to the ant. Very truly yours, J. F. BARROWS.

**Carrying Water.**

ANDERSON, Ind., September 17, 1892.

YOURS of the 5th received. In reply will say: Yes. Anderson, with a population of 16,000, contains five music stores, and the music teachers, with few exceptions, try to carry water on all shoulders by working for two or three firms at the same time, and do not hesitate to recommend some of the poorest instruments, such as the Kimball and Hale, as being the best, in order to get their commission. Respectfully, THE LORIMOR MUSIC COMPANY.

**In Extenso.**

PORT JERVIS, September 24, 1892.

THE question of commissions demanded and paid to music teachers and others not directly engaged in the retail trade is, in the opinion of your correspondent, a big one and you can spell it with capital letters. Like its near relative, the incompetent tramp tuner evil, to which it is closely allied by reason of the fraud and deception practiced in both cases by ignorant and unscrupulous music teachers connected with it, whose influence is always found with the tramp tuner or the stencil sham piano, it will be found equally hard to handle.

My experience may not be the rule in this matter, but, nevertheless, from it the conclusion has been reached by one dealer at least that the real expert, well posted music teacher does not waste much time in bothering with either the sale of instruments or their selection for pupils. While on the contrary the ignoramus, who pose as music teachers, make a specialty of this branch, and are therefore more familiar with it than other more important ones within the profession so generally misrepresented by them.

The country is full of this species of walking musical monstrosity—these omnipresent disseminators of erroneous ideas and false theories, that are confined to no particular locality and of which every community can boast its full quota, whose pupils are easily recognized by those soul stirring effects of their so-called playing, being able upon any and all occasions to extort thunders of discord from an instrument which under proper treatment is most harmoniously inclined, while in the hearts of the unfortunate listeners, who under ordinary circumstances are kindly disposed one toward another, anarchy, red handed, reigns supreme.

In their own estimation the knowledge and ability of this class of musicians are great and they have an abiding faith in their future achievements. While knowing nothing of the first principles of the profession to which they have "caught on," like a barnacle to a ship's bottom—for musicians are born, not made—they have become fairly ready readers, and by familiarizing themselves with the piano keyboard are able to hammer out in fair time a so-called tune, to the great edification of their personal following. The fact that such as I have described always have a large and growing clientele, who look upon them as the sum total of musical wisdom and ability, and are not only willing but anxious to intrust the musical destinies of their children to the care of such instructors, is one of the principal sources of trouble. Ignorance of even the rudiments of the profession they presume to teach and practice enables them to make prices to their patrons that are viewed as wonderful. And they are. They range from 15 cents to 50 cents per lesson, and are the most expensive in the market at that low figure, as will be shown.

That a few lessons from such teachers are enough to establish faults and form habits in the pupil which will require months and even years of careful training at the hands of a master to overcome is a fact that seldom enters the mind of the parents. And so they continue paying cheap rates for worse than nothing, until the musical tastes of the child are so prostituted and its judgment so warped by the ignorance and incompetence of its instructors that the future usefulness of possibly an apt pupil is destroyed, and all the fond anticipations in that direction of loving parents blasted forever.

Many times has the writer, after tuning the family piano, been obliged to listen to the efforts of some such juvenile musical failure, as he vainly endeavored with foot upon the loud pedal to pound from the instrument what could only be secured by milder treatment.

To this class expression is an unknown quantity, while musical terms and expression marks are looked upon as occupying space upon the page solely for decorative purposes.

A teacher needs no better advertisement of ability than the style of performance given by a pupil. If the first and apparently most important movement made is to plant the foot securely upon the loud pedal and hammer away, the impression at once goes out that the child has no instructor worthy the name, and few would inquire for any further particulars.

Every town contains its teachers of this sort, many of whom, while not able to distinguish the difference between diminished fifth and a dominant seventh, are intrusted with the responsibility of laying the foundation of future musical usefulness for others. It is not strange that the standard is no higher throughout the country, and this place is no exception to the rule, as the following bit of history will show.

We have resident with us one of these so-called music teachers and church organist as well, who can claim the sole honor of disrupting one of the best chorus choirs in Orange County by insisting upon different occasions that rehearsals should be conducted in conformity with her individual code of musical definitions, one of which was that poco a poco meant very much; another that rallentando should be interpreted a sudden retard, and others equally as absurd.

The leader being a splendid man—but somewhat afflicted with the same malady which possessed the gentleman in the fable who, in company with his son and another jackass, the latter of which, however, they took turns in alternately riding and leading, until after several vain attempts to suit



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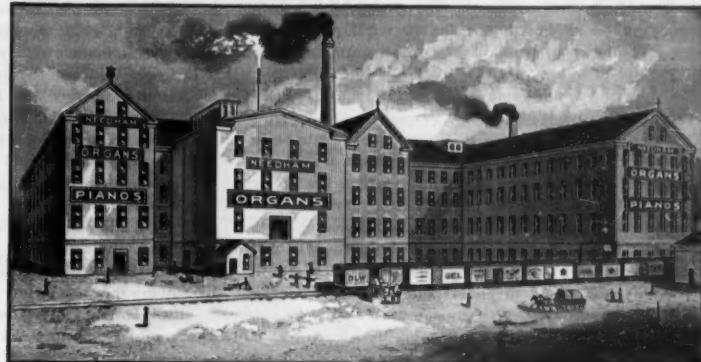
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everyone and pleasing nobody they finally decided to carry him—rather than assert his authority lest someone should be displeased allowed her ignorance to override both facts and usages.

Later on one of the singers, backed by two of the best standard dictionaries of musical terms in use, attempted to correct the matter, but she not only refused to acknowledge either ignorance or error, but, assuming to be insulted, carried the matter before the official tribunal of the church, whose dictionaries agreeing with hers the offending singer was summarily dismissed, a living example of the folly of being or even appearing wise in a crowd where ignorance is not only bliss but an uncrowned queen.

At times pride is said to vaunt itself and become much puffed up, and so it was in this case.

Having vanquished easily with the aid of the church board the offending singer she readily decided that she was the highest musical authority in the church, ignoring entirely any suggestions or directions from the regularly appointed leader. Things went from bad to worse, until finally she, with the aid of a few very raw materials like herself, presented a petition to this same board for the removal of the to her highly offensive leader.

The board having had time to review, meditate upon and regret their recent hasty rallentando episode, now decided that whether the word meant a sudden retard or not the time had arrived when that definition best fitted her case, and it was accordingly applied to her rising aspirations for further power in all its suddenness. In other words, she was called down, in strict accordance with the interpretation of her new rallentando, and given to understand that the leader was boss in chief and under no circumstances was she to assert either opinion or authority against his decision. She still retains her position as organist and teaches music, but her wisdom is not the envy of many.

If at any time in the future my good friend Dr. H. R. Palmer, or any other of the noted musical doctors should decide to revise and correct their dictionaries of musical definitions, an application to the author of the new rallentando would undoubtedly secure them several new and valuable additions, which though sadly at variance with present established customs may tend to revolutionize their former ideas of musical expression.

This instance, which has been cited because it came within the personal observation of the writer, to prove the claim that ignorance is rampant among so-called musicians and teachers, and that both are connected largely with the commission evil, is no cunningly devised fable, but hard, cold facts that can be substantiated by many witnesses.

Neither was this a case where youth and inexperience could be offered in extenuation of the ignorance displayed. But on the contrary the head that evolved rallentando in its new phase is already silvering with what should be years of mature judgment. You may possibly question the route taken by me to reach the subject in discussion, but it is so interwoven and closely connected with the widespread ignorance in question that it seemed better to discuss them jointly.

As previously asserted all these ignoramus have a personal following, and when one of their kind desires to purchase an instrument what more natural than the selection of this musical friend and instructor of their children to make such choice?

The aforesaid teacher, being well up in all things musical, has paid much attention to pianos and organs as well. The dealer in her vicinity, we will say, is pushing a stencil instrument in connection with others. It does not cost much and yields big returns, both to the dealer and teacher, who acts as "roper in." She has no knowledge, and her opinion—which is that whatever piano offered will pay the biggest commission is the best piano—is purchasable. Consequently Beatty, Swick or some other fraud carries off the prize upon the recommendation of the music teacher, who couldn't tell a hitch pin from a tie post or a sounding board from a hemlock slab.

Any reputable piano may be placed beside this instrument, handled by any responsible dealer, yet in the eyes of this family, backed by the assertion of their music teacher—whom he doesn't know and refuses to "see" financially for the sake of her opinion—and that dealer will have his trouble for his pains. The friends of the sham teacher buy the fraud piano upon the testimony of said wiseacre, who accepts pay from the dealer or agent for the expression of a professional opinion which he knows does not exist and has no market value—a pure case of the confiding but intellectually blind being led by the willfully blind, but the evident destination of both is the ditch of disappointment.

This is the only manner in which your correspondent has ever suffered from the commission evil. And the same method prevails in the piano tuning business. People who are unable to judge or criticise for themselves call in their music teacher, who in a majority of cases is equally as incompetent. She has not been "seen" by the tuner, whom she does not know, and though his name may be able to gain him admission to most houses needing such service she has her work done by another without reputation, but who accepts her influence as pay for services rendered. The tuning is tested by this self constituted judge, and is pronounced inferior to that done by her special artist. And the reputation of an expert is sent to the wall by the condemnation of this

critical ignoramus. Self interest, coupled with incompetency, brings about the same result in both cases.

We can't change human nature, and there seems to be no rule apparent by which two of a kind can be prevented from confiding implicitly in each other and being called a pair, nor any law by which a manufacturer or dealer in musical instruments or other goods can be prevented from giving exclusive control of territory and commissions upon all sales made within it to teachers and others, ignorant or otherwise, whose influence is exerted in their behalf.

The fact that no man in business is or can be independent while catering for public patronage almost precludes the possibility of ever doing away with the commission evil in the form described entirely.

The manufacturer wants influence; the jobber wants influence; the retail dealer wants influence. We all have more or less friends, yet are constantly reaching out after more. Besides this many of us like to feel that we can claim as ours the friendship of these same people whose methods and principles we denounce and repudiate. There are exceptions to this rule, but from the broad standpoint of human nature the above is correct, and extends from the highest to the lowest strata of social and business life, and while at the same time declaring it an unmitigated evil we are willing to pay for such influence, and do so in the form of commissions. It cannot be denied that intending purchasers would pay less for their instruments did they go quietly to some reliable dealer and allow him to select for them upon his honor as a man such an instrument as they may desire, quality and price considered. His reputation is at stake, and if the piano by any manner of means should turn out badly he won't run away. You know where he can be found, and can have any wrongs you may have sustained in the matter made right.

If he is a proper person to be engaged in the sale of instruments he undoubtedly is better posted concerning their mechanism, strong and weak points, than the majority of your wiseacre, go-between music teachers who usually at best can only say "I like this," or "I don't admire that." Any intending purchaser can safely go alone into the presence of his dealer and say the same without fear of annihilation, as many have done so and still live to repeat the tale.

Business would be less complicated. The constant friction and uncertainty that exist under the present state of things, owing to the presence of this third party, who must be placated, would at once be removed.

Matters could be easily and quickly arranged between buyer and seller and better satisfaction result therefrom to all parties concerned. But just at this point rises the old difficulty, owing to this grasping, unchanging human nature with its ever present self interest, almost demanding the employment of the very objectionable means in question. And the bare fact of their existence still remains, like a disease within our commercial system for which no adequate remedy has been discovered.

There seems no better way in which to adjust this matter than by agitation. Like all other successful reform movements education will follow closely and the matter be brought to a speedy settlement, Mr. Editor. To sum the whole question up in a few words, ignorance is responsible for most of the existing evils in the social, political and business world. Education is the great panacea, and our only balm in Gilead in this case. D. J. GREENLEAF.

#### Ignore Them.

ROME, September 13, 1892.

I N reply to yours of the 10th inst. would say I think all dealers have more or less trouble in the matter of giving commissions to music teachers.

The only remedy that suggests itself to me is to entirely ignore the demands of the music teachers as a rule, and if your customer expresses a desire for the opinion of some music teacher explain to him that the dealer must inevitably pay a commission to the teacher and that it must only come out of the purchaser's pocket, as the dealer cannot afford to pay it himself. Also in a great many cases it might be well to explain that it is very foolish to take a prejudiced teacher's opinion—an opinion which has been well paid for in all probability—against the word of a responsible music dealer who had been in the business for years and understands the entire construction, &c., of an instrument, whereas the teacher in seven cases out of ten has only a very limited idea of an instrument in its mechanical forms.

Yours truly, W. J. LASHER.

#### Educate the Conscience.

VALPARAISO, September 21, 1892.

I N reply to yours of the 5th concerning the "commission evil" will say that the demands of teachers are just what rival dealers bid them up to. When once they (the teachers) find that they can get a certain per cent. from one piano agent the other must do as well or better, or they will work where they can get the most money.

It is either a question of compelling all piano agents and dealers not to pay exorbitant commissions or none at all, or educate the consciences of the music teachers so they will always give an honest opinion, no matter how much money they may be offered to change. It will be hard to do either.

Very truly, R. A. HERITAGE.

#### Charleston All Right.

CHARLESTON, September 20, 1892.

I WOULD gladly pay a commission to teachers, who one and all are my friends, but as I do not allow anyone to get ahead of me I always succeed in getting the party's name who contemplates to purchase before any teacher does. But you are right in declaring war against the commission fiend who goes around and through all the music stores securing his commission from one and all the dealers. We have none of that type here—at least I know of none as yet!

Sincerely yours,

GEORGE BLUMMER.

#### Emphatically, Yes.

QUINCY, Ill., September 9, 1892.

YOU ask am I suffering from the commission evil and music teachers. I answer emphatically, yes. As long as irresponsible parties can get goods on consignment or commission just so long will the legitimate trade suffer and houses that supply trade of this kind should be given a wide berth.

As to music teachers, I have quit monkeying with them long ago. I tell a customer what my honest opinion is and make him prices that are liberal; then if he wants to spring a music teacher I tell him how little a music teacher knows about a piano, and if I have to make a sale by bribing a music teacher I let the sale go to Halifax.

Respectfully, J. W. EVERETT.

#### Napoleon Cited.

MEADVILLE, September 20, 1892.

I F buyers knew of how little value are the recommendations of music teachers there would be little call for their services; for, as in Napoleon's battles, the Lord is always on the side of the heaviest metal.

However, I would not be opposed to allowing a fair commission in the case of bona fide assistance and where a number do not lay claim to the same "backsheesh."

It is not fair to allow a fixed per cent., because there is usually less profit on a high priced instrument than on a medium or low priced one. A much fairer rule would be to give a percentage on the profit of the sale. This could be easily figured, and the teacher would then be interested in having the dealer get a fair price for his instrument.

Respectfully, EDWARD T. BATES COMPANY.

#### One Price Plan.

MANCHESTER, N. H., September 19, 1892.

I N reply to yours of the 10th would say demands for commissions are less frequent than formerly, though the evil prevails to a limited extent.

Dealers who have one price and are satisfied with a small profit have no room for commissions. If occasionally forced to pay a commission they usually protect themselves by adding that much to the price of the instrument—a dangerous procedure, for, if discovered, the purchaser often makes it hot for the dealer. I see no reason why the party who employs the teacher should not pay for his services. In these days, when so many pupils are handicapped by pianos poor in tone and action, a level headed teacher should feel well paid when he can aid his pupils in the selection and purchase of a good instrument. Teachers often secure pupils through the recommendations of dealers, but a dealer who would have the courage to apply for pay for such service would in all probability never again be heard from. The papers would simply chronicle "Another mysterious disappearance."

My "remedy" would be: Keep a good article, have one price and that the bottom; decline to pay commissions, and give the purchaser the benefit of all discounts. Better lose a sale occasionally than yield to imposition.

Yours truly, S. T. BALDWIN.

#### Jesse French's Opinion.

NASHVILLE, September 19, 1892.

R EPLYING to yours of recent date will say: Yes, we also are suffering from the commission plague, and will be until there are more confidence and esteem in each other—dealers and manufacturers. Dealers fear if any arrangement is made some competitor will not live up to it, and hence are shy about committing themselves. If they would lay aside all prejudices, however, and come together with an honest purpose of suppressing the evil, it would save them thousands of dollars in a very short time.

I see no reason why the piano business cannot be conducted in the same honorable, friendly spirit of competition as in other lines of trade; hence I would suggest that all dealers (in cities where there are two or more competitors) agree to meet together once every quarter, in a friendly, informal way and talk over any matters that might be brought up for their mutual interest and suggest remedies for overcoming existing evils and strive to carry them out. They may not succeed all at once; they may agree upon some plan, and before the next meeting someone may have broken the agreement. Be it so, some good has been done, a start has been made in the right direction. Don't get in a passion and break up the meetings, but let your better judgment prevail. Meet again. The guilty party, when he sees the others are acting in good faith with each other, will be ashamed to continually abuse their confidence and expose

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his lack of principle and finally join in, as he will see it is to his interest.

As there are so many abuses to correct, and it can only be done by working in harmony, let us come together as friends, not enemies, be guided by our best judgment and not by malice. When dealers can do this, they can not only save money but do a more pleasant and satisfactory business.

Respectfully, JESSE FRENCH.

Will Bless Us.

VANCOUVER, Wash., September 22, 1892.

IN reply to yours of 1st inst. will say that we, like others, are suffering from the commission evil, but know no remedy unless all dealers could come to a mutual agreement or understanding to stop allowing it. This would be very hard to do, as someone would undoubtedly violate their obligation. Even if a fine was imposed, they would squirm around it in some way. If you can suggest a remedy to overcome it thoroughly and one that is practical, I'm sure many dealers will "rise and call you blessed."

Yours truly, JAS. WAGGENER, JR.

Less They Know, More They Want.

PINDLAY, September 19, 1892.

YOURS of the 10th inst. at hand. In answer will say emphatically No! with a large N. I touched that off five years ago. I purchase no recommendations, do not consider they are of any value, and so tell my customers when they propose having some music teacher test the instruments for them. In all the time I have been in business I know of only three that are above that kind of business and they are away up in the art. The less they know about music the larger commission they want. The only remedy is to stop it once as I have done.

Respectfully yours, GEORGE E. NEWELL.

Not One, but Two.

ST. PAUL, Minn., September 10, 1892.

YOURS in reference to "commissions" at hand. We regard it as one of the greatest, if not the greatest, evil of the piano business. It has gotten so now that a dealer frequently is obliged to pay not only one but two commissions on same sale. It is an outrage and ought to be stopped. The only remedy we can suggest is for the dealers in each city to "combine" and agree to not pay commissions in cash (or any other way), and stick to such an agreement.

If dealers would stick to such an agreement, there is the remedy—but there is the "if." Yours,

A. W. RAUDENBUSH & CO.

Not Troubled So Much.

HARTFORD, September 22, 1892.

YOURS of the 1st inst. in some way was mislaid and therefore you have not received an answer before. In reply to same would state that we are not so much troubled with commission people at present as we formerly were, probably because we have never considered it a good principle and have tried as much as possible to do away with it; still cases present themselves where it must be done in order to effect a sale. Such commission people are regardless of what the goods are or how reliable the parties doing business are, so long as the amount of commission is sufficient to satisfy them. Very respectfully yours,

WM. WANDER & SONS.

An Opinion from Taunton.

TAUNTON, September 22, 1892.

REPLYING to your favor of recent date we would say that we have not been troubled by the "illegitimate" commission evil in this city.

We are always pleased to pay commissions to teachers for genuine services rendered. As to all others we have no remedy to suggest.

Any rule depending upon the co-operation of all the dealers for its enforcement would in our opinion be ineffectual, as it would be a great temptation to break the rule on certain sales, if it could be done quietly, and the salesman with the most "elastic" conscience would be the material gainer thereby. Very truly yours, F. E. WHITE & CO.

Especially Ladies.

PORTLAND, Ore., September 16, 1892.

REGARDING the commission scourge I have this to say: It is surprising to what an extent music teachers (and especially ladies) will endorse instruments good or bad for a few paltry dollars of commission, using deception that puts the average dealer to the blush. However, just so long as the dealer countenances such traffic by giving the demanded commission, just so long will the demand therefor be imperative.

About the only way I see out of it is to stop it by refusing to pay it; let all dealers of a community combine against paying any commissions whatever, and have it so that any dealer offending legitimate trade in this respect shall suffer by having such transaction made public. The commission scourge to commission dealers is a starving method and should be strangled. All pianos should be sold on their merits with the honest representation of the authorized dealer or agent and not by "superlative lingo."

Respectfully, A. P. VENEN.

Brains Required.

KINGSTON, September 19, 1892.

YES; verify the "commission" evil you ask about doth abound in my territory. I have been obliged to pay tribute to it with others here to some extent, though in most cases I have tried to arrange matters in such a way that the "influential" party earned the money. The fact is the business of selling organs and pianos in many country localities has got to be a sort of still hunt. Thus, when a man or woman scents a probable customer, or gets on his trail, as it were, there is a feeling that such service should be rewarded, even though the money comes out of their best friend or nearest relative. The other day a trustee of a country school gave me to understand that in selling his school an organ it would be no more than right, you know, to pay him a little for the trouble of bringing the case before me as a friend. "Certainly," said I, "that's all right; I'll protect your interests."

Now, while there really are two sides to this burning question, this commission side is being greatly abused, and the annoyance it causes to retail dealers can hardly be overestimated. To refuse all commissions would be manifestly unjust, and the dealer who tries it will get badly left. There are many legitimate cases in the present conduct of the trade, and they are obvious to every dealer. Some are very ready to promise liberal margins to any person who may bring them a customer, and just as ready to break the promises after the sale is made. But that is pernicious dishonesty, and it never pays in any aspect of the case. Any universal remedy for all this would be exceedingly difficult to devise, and it is very doubtful whether any ironclad rule that might be adopted would ever be lived up to by every dealer. I do not, however, favor subsidizing every person who comes in the guise of a music teacher, organist, &c. This is perhaps the worst phase of the whole abuse. The influence of many of these so-called teachers is about as uncertain as it is infinitesimal. Dealers will do well to use extreme care in such cases. When such parties are brought to make selections the salesman has need of all the tact and shrewdness he possesses. Selling pianos and organs is a great business. One would think that brains were required to make it a success, and yet there are instances which tend to modify such an impression.

H. HENDRICKS.

Deserving a Crown.

MARIETTA, Ohio, September 28, 1892.

YOU ask if I have any plans to offer to help get rid of the commission evil—music teachers and others who give in names of their neighbors. Yes. I would suggest that each dealer sign an agreement agreeing to pay no commissions to teachers or anyone but regular agents devoting their whole time to the piano and organ business and to forfeit a stated amount when proven the dealer broke faith. Have this agreement framed and hung in store room and published in all papers; then each dealer should put P. S. to all his advertising, that any teacher or neighbor trying to influence another neighbor to buy of a certain dealer to know at once the dealer was under an agreement to pay a commission and that commission would come off the purchaser and such help to purchase a piano or organ was not only expense to the buyer, but he could not rely upon an opinion and pay for it, too. I am heartily in accord with you upon your fight against stencil funds. Rid the trade of these two dangerous classes, which are doing great harm to honorable business, and you will certainly be deserving the crown awaiting you when the golden harps are said to be played in piano men's heaven.

Yours truly, G. L. SPENCE.

Dump Him and Sink Him.

HARRISBURG, September 28, 1892.

YOUR letter of inquiry only reached the writer yesterday on his return from a county fair. In reply will say: Yes, the commission fiend is about in Harrisburg; he does not simply ask a fair commission, but in the rôle of a regular highwayman wants to fleece the purchaser. We admire the decent hard working agent. He, like an honest man, tells his customer that he sells for Mr. K., giving the public to understand that he is paid for his services. As to the sneak, who has no interest—not apparently—while by false representation he pounces upon his prey, sparing neither widow nor the fatherless, dump him, ship him, sink him so deep that he never again shows his ugly mug. That is our view. Yes, we would like to know others' opinions on the evil.

Yours truly, J. H. KURZENKNABE & SONS.

Perplexing Feature.

BALTIMORE, September 28, 1892.

YOUR favor is at hand. You ask if we "suffer much."

In reply we beg to say that we do suffer much and we look upon it as one of the greatest evils connected with the business.

You ask us to suggest a remedy. Now, gentlemen, if we were as wise as Solomon we might be able to suggest some way out of this "Slough of Despond." We fear that the combined wisdom of all the Solomons of the trade would fail to find an effective remedy while human nature remains in its present depraved condition and the getting of the al-

mighty dollar is the "chief end of man." No, gentlemen, we give it up, but shall be glad to hear the opinions of the trade on this perplexing and worrying feature of the business.

Yours truly, SANDERS & STAYMAN.

Not Suffering.

NEWPORT, Pa., September 20, 1892.

I AM not suffering from the commission evil. I do pay spotters on sales as well as teachers, but their charges are just what I see fit to pay. I am one of the pioneers in the music trade here, as a paper I mail you will show.

Very respectfully yours, W. A. SMITH.

Stamp Out the Devil.

COLUMBIA, Ohio, September 27, 1892.

IN reply to your favor of the 10th would say that in our opinion the "commission evil" you refer to will eventually ruin the whole piano business unless it is controlled.

Your crusade against the stencil has been in the right line and very helpful to the legitimate manufacturer. If you or any other man can devise some means by which this "devil" can be so effectually stamped out that no one not regularly in the business can receive any pecuniary benefit from a sale you will ever be held in grateful remembrance by all honest dealers who are trying to conduct their business in a straightforward way, but are continually robbed of their sales by a set of sharks in the business who will fleece their customers in order that they may pander to the wants and wishes of the commission fiend. Yours truly,

HOCKETT BROTHERS & PUNTEENNEY.

Degrading and Dishonorable.

PLATTSBURG, September 28, 1892.

YOUR letter is at hand, and I cheerfully give you the results of my comparatively brief experience. The practice of paying commissions to music teachers is especially pernicious, degrading, and dishonorable to teachers and dealers. I have mitigated the evil in my case by insisting on having the teacher known as my agent, and taking receipts for all commissions paid, specifying the service for which they are paid. This prevents double dealing in a measure. I insist also upon some tangible proof of service, such as bringing customer to the store or making the sale outright. I pay no blackmail, nor a cent for mere influence and recommendation. I pay no commission to anyone unless the proof of their assistance is in my possession before the sale is consummated. In other words, I pay no commission to anyone who is not a bona fide agent and willing to be known as such.

If this course or a similar one is followed by all dealers it will soon be possible to abate the commission nuisance.

Yours respectfully, WILLIAM H. COATES.

Smith & Nixon.

CINCINNATI, September 27, 1892.

WE have not had time to answer yours of the 15th inst. sooner. The present handling of this matter is not altogether satisfactory either to the piano dealer or to the teachers. The teachers should be the best friends of the piano dealers. Their interests are more or less mutual and identical; they can help each other in a way that is perfectly legitimate and will work no hardship upon anyone. In order for a teacher to be useful it is necessary for him to work for one house and that only. Piano dealers should refuse to have anything to do with teachers who shop around and get fixed for a commission with several dealers so that they can get their commission no matter where the customers buy. Such teachers are no good to anyone. Very many of the teachers do not treat the dealers right. They play them double and do the same thing with their customers whenever they get a chance. They have but little interest in what the customer buys, but are anxious to sell the piano where they can get the biggest commission. This class of teachers ought also to be refused a recognition from piano dealers, and the quicker the dealers treat these teachers in this way the better. There are teachers who are perfectly honorable. These are to be respected by the dealer and ought to be paid a commission, which should not be added to the price of the piano and the customer made to pay it, but taken out of the dealer's profit. Therefore it follows as a logical sequence that the dealer only pays a reasonable commission. The teachers should be made to understand from the very beginning that they cannot bring a customer into the store and make arrangements to overcharge the customer for the sake of getting a big commission. This should be branded as a species of robbery and not to be tolerated by any reputable house. When commission has been arranged with teacher upon a definite basis it should be one that the dealer can live up to and there should be no trying to cut commission down after the sale is made. What is promised should be paid and paid willingly and promptly according to agreement. Some dealers make a practice of cheating the teachers out of commissions honestly earned. This is wrong. Dealers should treat the teachers squarely. The present unsatisfactory condition that exists concerning the teacher commission business is not the fault of the teacher, it is the fault of the piano dealers. The dealers control the situation and they only can improve it. The dealers can do it by doing business on the square, promising teachers what they can afford to pay them out of their profits and giving them definitely to understand that they can work for one house and for one house only. This will help bring the whole piano business up to a higher level and a more businesslike position.

Yours truly, SMITH & NIXON.

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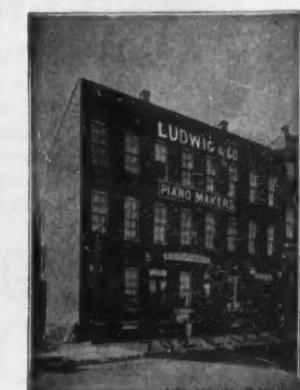
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## BOSTON ITEMS.

SEPTEMBER proved to have been the banner month with the house of Chickering, the orders during the last week of the month being the heaviest in any one week this year. Several important matters of interest to the whole trade are in contemplation by the firm for the fall trade, among which we may mention a new style of upright. It will be a novel kind of case, and it will be a ready selling piano.

Mr. Geo. H. Chickering has been down at Norfolk, Va., with his brother-in-law, Lieutenant of the Navy Nichols, and returned at end of week.

THERE is no doubt that all the Boston houses are feeling the effects of the fall trade now upon us, and a general spirit of buoyancy is prevailing. The factories are all exceedingly active. There are 114 cases coming out of the varnish rooms of the New England Piano Company regularly every week. This number will be kept up every week during the year in order to maintain the supply. The new warehouse on Tremont street, which was to have been completed on October 15, will not be ready before November 1. There was some delay in getting the ironwork.

THE improvements in the warerooms of the M. Steinert & Sons Company at Boston are now completed, and the large office now located in the front wareroom, finished in hard wood, with artistic metal work to set it off, is not only attractive, but practicable for all business purposes. Mr. Alexander Steinert has a large force to assist him in the business and is faithfully seconded by his brother William, a young man of a serious bent of mind, who is making a study of the piano business. The warerooms are filled with high grade pianos, and there is one extensive room filled with Steinway grands, of which the Steinerts carry an immense stock.

THERE was a report current in Boston last week to the effect that the two Anguera—Ed and Ferd—were about to start a retail piano store. Both have had a great deal of experience in many piano warerooms East and West, and are well up in the mysteries of the piano trade. They are well posted in the Boston piano trade in particular, and their friends may expect much from them in case they enter upon this venture.

THE destiny of the Boston piano, except in a few instances, is now entirely in the hands of young men, who constitute in overwhelming numbers the chief factors of the trade. Mr. James W. Vose, Mr. P. H. Powers, Mr. Gibson, of the Miller house, Mr. Cook, Sr., Mr. C. C. Briggs and Mr. Geo. H. Chickering represent the mature members of the active trade, but a number of these gentlemen are taking it rather easy, both in the hours of their at-

tendance and the character of the duties they perform as executive members of firms. While they may guide some of the branches or departments of work and also give their valuable aid and experience to their respective firms, they are not only not alone in their places, but are aided by younger men upon whom they depend largely. This applies to most of the above mentioned instances.

OF the Vose house this is true, for Mr. Vose's sons and Mr. Furbush are conducting the active affairs of the house—all young men. Mr. Gramer, of the Emersons, is approaching middle age, but Mr. O. A. Kimball is comparatively young, and so are the Wells brothers and Ed. Payson. The Millers are all young men, and Mr. Gibson, although not very young in years, is young in spirit and energy. Mr. Cook, Sr., of the Hallet & Davis Company, is giving all the younger members of the firm a chance. Mr. E. N. Kimball is middle aged, but Mr. J. B. Woodford and the sons of Mr. Cook belong to the junior brigade of piano men. Mr. Woodford is a highly gifted man of affairs, and as secretary of the Hallet & Davis Company he is showing the solid qualities of thorough mercantile training to great advantage.

IN the case of the Briggs firm, young Mr. Briggs is the leading spirit, and when we refer to the Chickering house Mr. Foster's name comes to view at once as that of the controlling mind in the purely mercantile and financial affairs of the house, and Mr. Foster is a very young man. Thus it will be seen that the young men are the controlling powers in nearly every instance where older men are associated with the business. But many of the firms are in the hands of young men entirely.

THE Messrs. E. P. and Harry Mason, of the Mason & Hamlin Company, are both very young men. Mr. Scanlan is a young man, much younger than some persons are apt to guess. Mr. Gibson and Mr. Pond, of the Ivers & Pond Piano Company, are youthful in age and certainly so in appearance. Mr. J. N. Merrill, of the former Smith American Company, who is about going into piano manufacturing, is a young man. Mr. Bourne, of Wm. Bourne & Son, is a youngster. Mr. James Cumston and his brother William are young men, particularly the latter, who is a youth. The McPhail Piano Company consists of young men.

IN the retail salesrooms old men are as scarce as hen's teeth. The leading retail salesmen are young men, such as Mr. Harvey, Jr., Mr. Jacobs, Mr. Sieburg and the Steinerts themselves, Dowling, Wood, Burns, Sundstrom and his brother, Mr. Chandler W. Smith, the chief of Boston retail salesmen; also Flynn, Johnson, Cook and others. With the exception of Ambuhl, traveling for Chickering, and Howes, representing Hallet & Davis, all the Boston traveling men are young. They are Howard and Illidge, for the New England Piano Company; Tarbeau, for Mason & Hamlin; Payson, for Emerson; Slocum, for

Hallett & Cumston; Poole, for C. C. Briggs & Co. We forgot to include Mr. Farley, of the Ivers & Pond Piano Company, who is not a spring chicken. There are many local traveling men and outside salesmen to whom this rule does not apply and who are not included in the general trade list. Mr. Furbush and Mr. Ambuhl and Major Howes and R. S. Howard and men of that stripe are travelers who cover the whole Union as distinguished from those who are mere local traveling men.

THE tendencies of the Boston piano and organ trade under the stimulus of the young and active minds that are controlling it are naturally exceedingly progressive and liberal, and we expect to hear of a continued prosperity and a more aggressive competition than ever before in that market.

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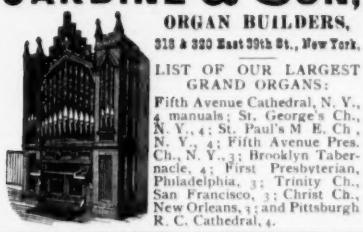
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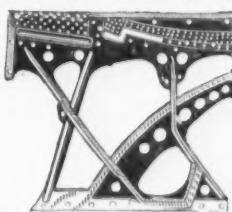
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